HOME SEWING

WOMEN'S INSTITUTE
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SCRANTON, PA.

Vol. 7

HOME SEWING

EMBROIDERIES AND FINDINGS
MENDING
HOUSEHOLD SEWING
TRADE AND SEWING TERMS

WOMAN'S INSTITUTE
OF DOMESTIC ARTS AND SCIENCES
SCRANTON, PA.

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PREFACE

If you are a homemaker, a student, a dressmaker, or just a woman with the usual variety of womanly interests, you will find in this book much information of a sort for which you have almost daily use.

In the beginning is a discussion of embroideries, providing such an acquaintance with the various kinds of embroidery as to make possible a more intelligent use of this form of trimming. Equally important for the person who sews is an understanding of all of the little articles used in dressmaking, such as buttons, belting, hooks and eyes, and known as findings. The clearly illustrated text regarding these makes both their selection and their use easy.

How to mend practical, every-day garments as this work is required in the average home is an achievement that makes for thrift and economy. Mending, it must be remembered, is one of the womanly arts that have come down through the ages, few women considering themselves too distinguished to do their own mending. The study of the Section devoted to mending increases one's respect for this form of sewing as an art by showing how cleverly a few carefully placed stitches may strengthen a worn spot, reinforce a tear, mend a hole, or in many and varied ways lengthen the life and usefulness of garments.

The Section on household sewing is every bit as practical as that on mending, with the added quality of interest that attaches to the making of things for the home. With sewing skill and good taste, substantial economies may be effected and delightfully satisfying results obtained. To this end, instruction is given in the making of draperies, bed coverings, scarfs, and art needlework, as well as the various articles that a housewife may need to mend, remodel, or replace. Rounding out and completing the instruction in this useful branch of sewing, are practical suggestions as to favored materials, established fashions, standard sizes, and needed quantities for household linens and furnishings.

A mystery often surrounds dressmaking work, which some persons attribute to the terms used. To make all such words clear and to provide a ready reference for those interested in such work, a dictionary of trade and sewing terms completes the volume. Constant reference to this part will enable one to interpret fashion news more easily and more accurately and to understand better the vocabulary of the modiste and the fashion writer.

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EMBROIDERIES AND FINDINGS

EMBROIDERIES

1. **Embroidery** is made in two ways, by hand and by machine. *Hand embroidery* is, of course, that which is made by hand and is usually made for special orders or by those who desire it themselves.

Machine-made embroidery intends to imitate hand embroidery as closely as it is possible to do so and in many cases the imitations are very beautiful. This is the kind that is on sale in the stores.

Hand-finished, machine-made embroideries are very satisfactory and, while they have an appearance similar to hand-made embroidery, they are not nearly so expensive.

2. In purchasing embroidery, make sure of a substantial edge and endeavor to have its background in keeping with the weight of the garment on which it is to be used, avoiding always the use of a heavy edging on a light-weight garment. Cheap, tawdry embroideries should not be used unless they are employed to decorate a garment of like nature; otherwise, they are an extravagance and, unless the design is suitable, are an evidence of poor taste in selection.

3. Embroideries divide themselves into several types because of the materials on which the design is worked and the thread with which it is done.

4. **Organdie embroidery** is sheer, crisp embroidery made on different grades of organdie; the finer the organdie, the thread, and the design, the more expensive the embroidery, just as is the case with chiffon and fine voile embroidery. All of these embroideries serve chiefly for dress trimmings.

5. Batiste embroidery is generally considered a dainty embroidery suitable for fine work, such as trimming for infants and children's clothes, for undergarments, and for lingerie dresses. The grade varies so much, however, that one must be cautious about design, width, and texture to make sure that the embroidery is appropriate for the garment on which it is used. Fine batiste embroidery is durable and one of the most generally used embroideries.

6. Nainsook embroidery may be made on fine or coarse nainsook, may have a dainty or heavy design, and may be done with fine or coarse thread. Fine nainsook embroidery is often used rather than batiste embroidery, especially when an attractive, appropriate design is available. It is less expensive and usually very satisfactory for wearing and laundering.

7. Cambric embroidery is often called *convent embroidery* because it was made by the convent sisters long before machine embroidery became popular. Real convent embroidery is beautiful and very valuable, but it is rarely procurable.

The cambric embroidery used today is of fine or coarse quality and is made on a closely woven cambric. The design is closely buttonholed or "satin-stitched" by machine so that a durable finish is the result. Such embroidery is occasionally popular for petticoat flounces, for pillow-case ends, for children's undergarments, and sometimes for collars and cuffs to be worn on tailored blouses and dresses.

Fig. 1

8. Beading.—Beading is a form of embroidery that is in constant demand. It comes in several different varieties and widths and has different uses according to the kind that is selected.

9. Seam beading, shown in Fig. 1, consists of a narrow embroidery beading made on batiste, nainsook, or cambric. It is sold also under the names of *veining* and *entre deux.*

The chief use of seam beading is on hand-made baby clothes, blouses, and lingerie dresses, where it is used in joining the sleeves to the armhole, skirts to yokes, and for other similar purposes.

10. Double beading, shown in Fig. 2, is that which contains openings between two beading edges, the openings being long enough to permit ribbon or tape to be run through. Such beading is used for children's clothes, undergarments, and occasionally for trimming on lingerie dresses.

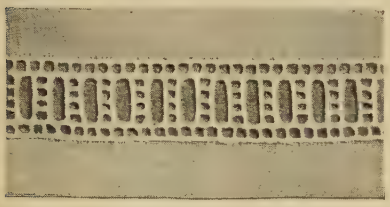


FIG. 2

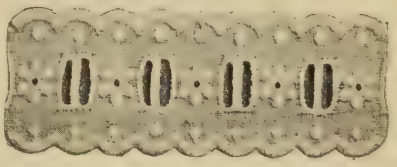


FIG. 3

11. Embroidery-edge beading, shown in Fig. 3, contains openings for ribbon or tape but has embroidery-finished edges. It is used at the top of flounces, on yokes of night dresses, and for children's clothes. It is usually applied by being stitched flat between the beading and the inside of the embroidery edges.

FINDINGS

12. A thorough acquaintance with **dress findings,** that is, the various small accessories such as buttons, lining, etc., used in dressmaking, and a knowledge of their use and convenience will save much time for the dressmaker in two ways. In the first place, she will know just what is right for a particular need so that she can use it rather than a substitute; and secondly, she can plan to have the necessary findings ready so as to facilitate her sewing.

Many women take much pride and satisfaction in having a stock of findings always at hand and, when any standard article is used, in replacing it on the next shopping trip. This is an excellent plan that can be recommended to all who do sewing on either a large or a small scale.

A visit at least every season to a store having a well-stocked notion department is time well spent, for often new things are brought out by manufacturers to help in accomplishing certain ideas demanded by Fashion. A definite acquaintance with such novelties, in addition to saving time, makes possible the achievement of certain style effects that might otherwise be tedious.

13. To help you become familiar with findings, those in general use are here listed in alphabetical order as well as described and,

in most cases, illustrated. Only standard findings are considered, for the novelties can always be found prominently displayed at the counters where notions, or findings, are sold.

14. Belting.—Belting, which is an essential finding, comes in two general varieties, canvas and cambric.

If the *canvas belting* is firmly woven, it requires no boning, but if it is of the soft variety, it is usually boned for stiffness.

Cambric belting is made of cambric cloth and is always boned for stiffness.

Both canvas and cambric belting are either straight or shaped and are sold by the yard at notion counters. The width varies from 1 to 6 inches, according to fashion requirements, straight lines requiring straight, narrow belting, and fitted lines, curved or shaped belting.

15. Boning.—In dressmaking, the term *boning* means the stiffening, or staying, of one part of a garment so that it will retain its shape and act as a support for another. Whalebone was formerly used for this purpose, but it is rather expensive as well as somewhat difficult to use.

An excellent substitute for whalebone has been found in **featherbone,** which is made of strips of feather quills woven together with linen thread. Featherbone is not expensive, is very pliable, and may be sewed through readily and without injury, thus permitting it to be secured in place with very little effort.

Hook-and-eye bone is a special kind of featherbone woven a little closer than the covered bone and made a little softer so as to permit easy sewing. It is used chiefly in waist openings, where it is generally inserted in casings.

Boning may be purchased by the yard or the roll, and may be had with silk, satin, or cotton covering. As boning is generally put in places subject to considerable wear and strain, it is advisable always to employ a very good quality. The cheaper grades are liable to break before a garment is worn out, making it necessary to replace them.

16. Boning and Stays for Collars.—Boning and stays for collars usually consist of narrow widths of covered featherbone in both black and white. In Fig. 4 are shown two varieties, that in (*a*) being covered with silk ribbon and the one in (*b*), with floss.

Besides collar featherbone, which is sold by the yard, there are **celluloid collar stays** and, as shown in Fig. 5, covered wire ones called **serpentine.** These are made 2 to 3 inches in length and

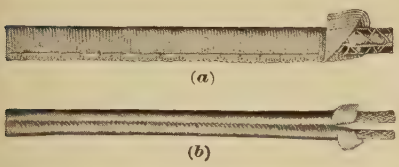


FIG. 4

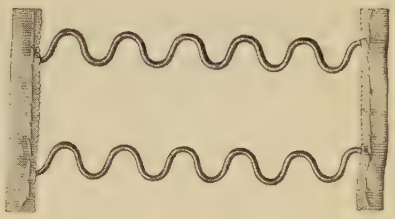


FIG. 5

are usually covered with silk or cotton thread. They may be purchased on cards having six collar stays on each card, or the serpentine variety, attached to a binding, as here shown, may be purchased by the yard.

17. Tubular cording, shown in Fig. 6, is very popular for holding out tunics and skirts when bouffant styles are in vogue. It consists of strands of a composition substance or of a metal-covered thread woven into a narrow, pliable, tubular strand.

FIG. 6

18. Braids.—Braids and edgings are considered together because they are, for the most part, finishings, even though their uses may differ.

19. Fancy braids are novelty trimming or finishing braids. These vary greatly in width and appearance and are often designed so elaborately as to be very handsome and expensive.

Rat-tail, or *mouse-tail, braid* is a round, smooth, slender, silk braid. Braids of this kind, as well as fancy metal braids, are used when Fashion decrees.

FIG. 7

20. Finishing braid, shown in Fig. 7, is a narrow white tape about $\frac{1}{4}$ inch wide, on which feather-stitching or some other fancy stitch is applied either in white or in colors. It may be purchased by the 4-yard piece at a very small cost. Finishing braid is used as decoration or for finishing the top of ruffles instead of bias facing.

21. Military braid, shown in Fig. 8, is a silk braid varying in width from 1 to 2 inches and is sold by the yard or in bolts of 10 yards. It is used extensively at times for bound buttonholes, as a binding for tunic edges, and as a trimming for woolen dresses and suits, especially tailored middy suits for children.

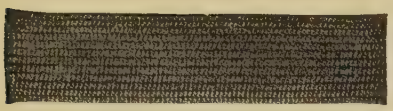


FIG. 8

22. Picot, or feather, edge is a very fine braid having picoted loops along one edge and is used as a trimming, as a finish, and in crocheting. Its width varies from $\frac{1}{8}$ to $\frac{1}{4}$ inch.

23. Rickrack braid, two varieties of which are shown in Fig. 9, is used extensively for trimming underwear, pillow cases, and sometimes dresses. It is a cotton or mercerized braid, comes in white and in colors, and may be purchased in packages containing 4-yard pieces.

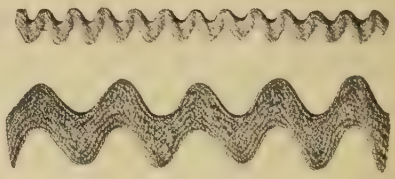


FIG. 9

24. Scallop-finished edging, shown in Fig. 10, is a $\frac{1}{2}$-inch embroidered scalloped edge. Under various trade names, edging of this kind usually comes in packages containing 3-yard lengths. It is very useful and durable for every-day underwear, for it is easily applied and wears as long as the garment itself. It makes a very neat finish on aprons, and is often particularly attractive when the color of the embroidered edge matches the colored figure in the material that is used for the body of the apron.

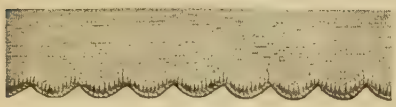


FIG. 10

25. Skirt braid, shown in Fig. 11, is a smooth, evenly woven, twilled braid that is made in only $\frac{3}{4}$-inch width. It is used to protect the bottom of skirts from hard wear when they are long and full. Braid of this kind may be obtained in mercerized cotton or wool in all standard colors, and is sold usually by the 3-yard piece or the bolt.

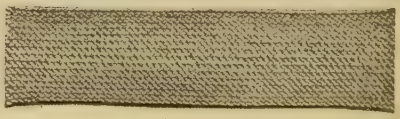


FIG. 11

26. Soutache braid, shown in Fig. 12, is manufactured in both cotton and silk, but the width is always the same. It is sold by the 12-yard piece, and is used for ornamenting dresses and suits. When applied by a sewing machine with the braiding attachment, a much more even and perfect result is obtained than when it is applied by hand.

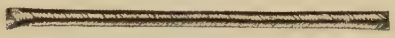


Fig. 12

27. Button Molds.—When buttons are desired only for ornament, they are often made by covering molds, one of which is shown in Fig. 13, with material, and then they are used plain or decorated with beads or stitches.

Fig. 13

The molds, which may be had in either wood or bone, come in all sizes and are for sale by the string, by the dozen, or by the one-third dozen.

28. Buttons.—The first purpose of buttons is usefulness, and the second, ornamentation. Because they often lend distinctiveness to garments on which they are placed, care should be exercised in their selection. They are made of various materials, including pearl, bone, and composition, and they are

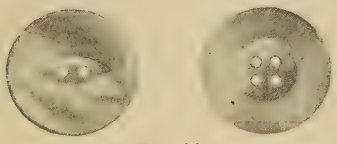


Fig. 14

(*a*) (*b*)

Fig. 15

made up with two or four holes, as in Fig. 14, or with shanks, as in Fig. 15. The shank may be of the same material as the button, as in (*a*), or it may be a metal shank, as in (*b*). Cloth is often used as a shank for cloth-covered buttons, especially when they are to be sewed close to the garment or are used for trimming more than for service.

29. Pearl buttons are usually thought of as wash buttons, though very beautiful pearl buttons, because of their luster, are often arranged, as in Fig. 16, so that when the garment is washed, they can be removed as protection to the button.

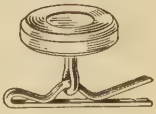
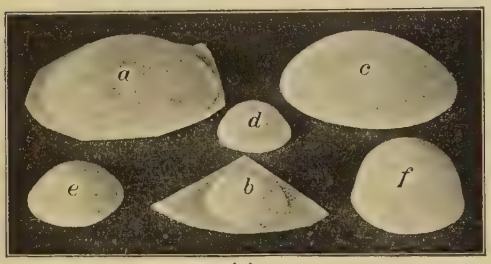


Fig. 16

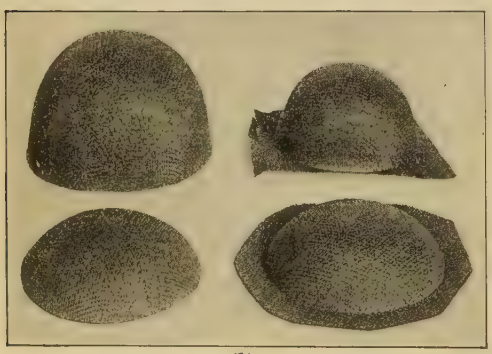
30. Bone and composition buttons are tailored buttons. The real bone button at present is rarely seen, for most of the

so-called bone buttons are made from the seeds of the American palm tree. These seeds, which are shipped to the United States from the tropics in great quantities, are easily dyed, polished, cut, and engraved.

31. Cable Cord.—A softly twisted cotton cord, varying in size from $\frac{1}{8}$ inch in diameter to the thickness of a lead pencil and called cable cord, may be purchased for corded shirrings and for cordings to be used as an edge finish or for making ornaments. If a quantity is to be used, as for trimming the edges of a dress, it may be purchased in 5-yard bolts, but it may be procured by the yard also. Cable cord comes in black and white only.



(*a*)



(*b*)

FIG. 17

32. Cabochon Foundations.—In the making of bunch bouquets and various other ornaments, whether of ribbon or other materials, cabochon foundations, as shown in Fig. 17, will be found useful. Cabochon foundations are merely small pieces of buckram pressed into a dome or similar shape, as here shown, those in (*a*) being white buckram and those in (*b*), black. In (*a*), the cabochons shown at *a* and *b* have not had their edges cut, while those at *c*, *d*, *e*, and *f* have been trimmed.

33. Dress Shields.—To prevent perspiration from soiling dresses under the arms, dress shields have been devised. These are commonly made of two thicknesses of a very firm, closely woven muslin, between which is placed a rubber substance that prevents the perspiration from passing through to the outside of the shield.

Dress shields usually come in black and white, but flesh-colored, transparent ones may be purchased for wear with sheer dresses or blouses. They may be purchased by the pair in sizes from 1 to 4, and they vary in shape from small quarter moons to very large three-quarter moons. In one type of dress shield, the flaps are of equal size, while in the other they differ, the small flap being placed in the sleeve and the larger flap in the blouse. The range in price is quite decided in dress shields, the small ones being cheaper than the large ones.

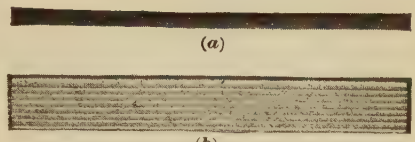


FIG. 18

34. Elastic.—Two general kinds of elastic, round and flat, as shown in Fig. 18, are always to be had. The *small, round, hat elastic*, shown in (*a*), is so called because it is used extensively for children's hats. The *flat elastic*, shown in (*b*), which may be had in various widths from $\frac{1}{4}$ to 1 inch, is used for bloomers, garters, and waist lines of garments, especially those for children. Both varieties may be purchased in black or white.

35. Hooks and Eyes.—Hooks and eyes, which may be had in black or white, range in size from No. 000, the smallest, to No. 4, the largest, size No. 1 being most commonly used for placket openings and for fastening dresses and other garments.

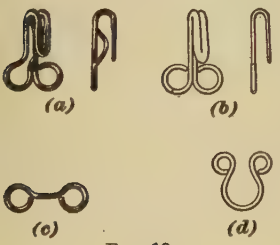


FIG. 19

As shown in Fig. 19 (*a*), some hooks have a *hump* that serves to hold the eye and prevent the hook from slipping out, and others, as shown in (*b*), are perfectly straight. The eyes are of two kinds, too—the *straight eye*, such as is shown in (*c*), and the *round eye*, which is shown in (*d*).

Hooks with a hump are more difficult to hook up and to unhook than humpless hooks, and for this reason should not be used on garments that fit close; for such garments, the humpless hook is best.

The straight eye is used with the hump hook on garments where there is not much strain, and the round eye is employed on belts, girdles, and tight linings, and in almost every case with a humpless hook.

36. Hook-and-Eye Tape.—When it is desired to save time or to have hooks and eyes sewed very close together, as in the case of a close-fitting garment, hook-and-eye tape, shown in Fig. 20, will be found very satisfactory. On this tape, which may be purchased by the yard, hooks and eyes are spaced $1\frac{3}{4}$ inches apart, and they are fastened in it very securely. Hook-and-eye tape is usually sewed in place with whipping-stitches.

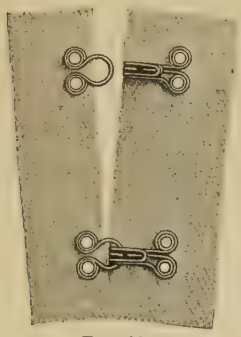


Fig. 20

37. Seam Binding.—Two kinds of seam binding for the covering and seams and edges may be purchased, cotton and silk.

38. Cotton binding, which is cut on the bias and has its edges turned, as shown in Fig. 21, is more familiarly known as *bias binding*. It is much easier to apply than unfolded bias binding cut by hand and consequently is more popular.

Bias binding of this kind comes in sizes 1 to 6 and may be obtained in 6-yard pieces in cambric, lawn, percale, or taffeta, and in white, plain colors, and stripes. Its range of widths and materials makes it a great convenience in sewing, where it has many uses.

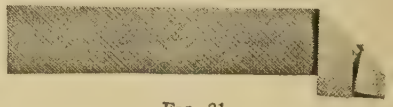


Fig. 21

39. Silk seam binding resembles a very light-weight taffeta ribbon. It may be purchased in 9-yard pieces of various widths, and it comes in colors as well as in black and white. Its chief use is to finish the seams of woolen garments.

40. Snap Fasteners.—In places where a substantial, flat closing is desired, snap fasteners, shown in Fig. 22 and commonly called *snaps*, are very satisfactory. They come in black and white and range in size from $\frac{3}{16}$ to $\frac{1}{2}$ inch in diameter. Medium-sized snaps are the ones most commonly used, for they are large enough for most purposes and they fasten easily and hold securely.

Fig. 22

Snap fasteners come in numerous makes, but those having a flat under piece and an upper piece containing a small spring are usually considered the most serviceable because they do not pull apart readily.

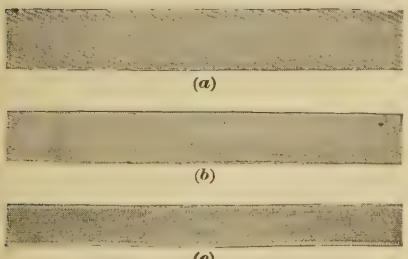
To test the quality of snap fasteners, close them and then try to open them; if you find it a little difficult to pull them apart, you may know that they are a good make, for the best snaps close tight and thus insure a substantial closing for garments.

FIG. 23

41. Snap-fastener tape, shown in Fig. 23, which corresponds to the hook-and-eye tape previously described, is frequently found very useful. Both edges of each part of this tape are usually sewed flat to the garment by means of whipping-stitches.

42. Tape.—Three varieties of tape, which find many uses in dressmaking, are shown in Fig. 24.

43. Cotton diagonal tape, shown in (*a*), is used for braid trimming, to run in casings, to bind armholes, and for many purposes where a strong tape is desired. It may be purchased by the 4-yard piece in widths from $\frac{1}{8}$ to 1 inch. Occasionally, it may be obtained in colors, but it is usually either black or white.



(*a*)

(*b*)

(*c*)

FIG. 24

44. Linen tape, shown in (*b*), does not twist so easily as cotton in laundering and hence finds for itself a place in the dressmaker's findings. It may be bought in 4-yard pieces.

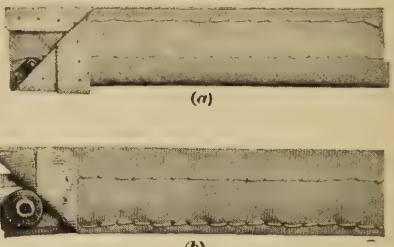
45. The so-called **lingerie tape,** shown in (*c*), is a finely woven cotton tape that has a firm edge. It is used extensively in underwear and lingerie as a substitute for ribbon, because it wears so much better and can be laundered with the garment. Lingerie tape may be purchased by the piece in light blue, flesh, pink, or white, and comes in several widths from $\frac{3}{16}$ to 1 inch, the widest width being used for shoulder straps of vests and bodices. The narrow widths may be purchased by the 3- or 4-yard bolt and the wider widths by the yard.

46. Weights.—Considerable use is made of weights and weighted tape, particularly in tailored garments of all kinds.

47. Coat weights, one of which is shown in Fig. 25, are round, oval, and oblong, and they vary in size from No. 1 to No. 4, the largest being about the size of a half dollar. Such devices are used to give weight to the lower edge of coats, to panels in coats, and to parts of woolen dresses.

Fig. 25

48. Shot-weight tape, shown in Fig. 26 (*a*), consists of closely woven cotton material in which small shot is held. It is used in the bottom of tunics, the ends of sashes, etc., in order to make them hang correctly.



(*a*)

(*b*)

Fig. 26

49. Flat-weight tape, shown in Fig. 26 (*b*), is used where more weight is desired than the shot-weight tape provides.

MENDING

MENDING CONVENIENCES

1. Few women appreciate the importance of mending, forgetting entirely the old proverb, "A stitch in time saves nine." Every housewife should form the habit of doing the weekly mending each week instead of allowing it to accumulate until it becomes a burden. Carefully mended garments denote thrift, industry, and economy; therefore, every woman and every girl should take pride in knowing how to darn a pair of stockings, to patch a worn garment, and to mend a tear.

Stockings and undergarments may be mended after washing, but outer garments should always be mended before they are laundered, because laundering helps materially to conceal the patch or the darn, as the case may be.

Too much time may be spent in mending an old garment if the fabric is much worn. For this reason, it is well to exercise judgment so that no time nor labor is squandered. Wearing apparel may often be mended on the sewing machine, but dainty outer garments should always be mended by hand if possible.

2. For convenience, it is advisable for you to provide yourself with a mending basket or a mending bag and to equip it with the necessary tools for mending, such as needles, thread, darning cotton, scissors, a darning ball, etc.

You can quickly make a *mending bag* from any straight piece of firm material $1\frac{1}{2}$ yards long and $\frac{3}{4}$ yard wide. Fold the material through the center, crosswise; lay the folded piece out on the table and pin the sides together, pinning up from the fold; sew up the sides; turn a 2-inch hem at the top and stitch it; and then run another row of stitching $\frac{3}{4}$ inch from the first stitching on the hem so

as to form a casing. Next, cut and work a vertical buttonhole inside of the hem on each side of the seam between the two stitchings. When these buttonholes are made, run a smooth cord three times as long as the bag measures at the top around through the casing twice, and where the ends meet lap them and sew over and over the lap so that the joining will be smooth and strong. Finally, pull one loop of cord out at each buttonhole. By taking hold of each of these loops and pulling outwards, you can draw the bag together at the top, or close it easily and quickly. To open the bag, simply insert one or two fingers of each hand into the shirred opening and pull it apart.

The bag or basket, whichever is used, should be kept in a handy place, so that you can take up your mending quickly or carry it on while resting from more strenuous housework. You will be amazed at what you can accomplish by picking up a stocking or some garment and mending it while you are waiting for something to bake or while you are visiting with a neighbor. With so many demands on a person's time, it is valuable to know how to economize time, and one good way in which to do this is to systematize the home sewing and mending.

DARNING

3. Several methods are employed to repair worn and torn places in articles of wear. One of the most important of these methods is **darning,** by which is meant the repairing of a tear or a hole by weaving a thread back and forth. Patching, another mending method, which is considered later, should not be resorted to unless the holes are too large to be darned.

4. Darning Floss.—For darning in the home, you may use darning floss almost exclusively. This should always match the article that is being darned as near as possible, both in color and in texture. Cotton and mercerized-finish darning floss may be had in spools of approximately 45 yards each, and silk, in 1-ounce spools. Cotton-finish floss, which is cheaper and heavier than the others, is used for darning underwear and heavy cotton hose, but for silk or lisle garments of the same character, silk- or mercerized-finish floss is preferable. Two, three, or four strands of floss come in each thread. So, if the hole you wish to darn is small, it is

advisable to separate the strands and use only one, two, or three of these.

5. Reinforcing a Worn Spot.—A few carefully placed stitches used to strengthen a worn spot will save the garment as well as time later. Therefore, rather than wait until a hole is formed, strengthen the worn spot or weak place with reinforcing stitches, which will appear less clumsy than a hole that is darned or patched.

You may use one or two strands of darning floss for reinforcing a worn spot in a stocking or an undergarment; but if the repair is to be made in any other garment, use a raveled warp thread of the material, if possible. A raveled thread of wool is often difficult to work with, but you may improve it by waxing it or twisting a fine cotton or silk thread of matching shade with it. Raveled threads for such work need not be long; short threads, especially if they are of wool, will prove more satisfactory. If you cannot procure a suitable wool raveling for such a repair, use silk thread that is one shade darker than the material and split the silk into thirds. Silk, however, because of its luster, will make the stitches more prominent. Human hair can be very satisfactorily substituted for either silk or wool and used in the same manner.

To make the reinforcing stitches, use a needle as fine as the thread will permit and run it back and forth over the worn spot, following the weave of the material as closely as possible so that the stitches will be very inconspicuous. Do not start the work with a knot, and do not fasten the ends of the thread. Rather, leave them free, and clip them close to the garment when the work is finished.

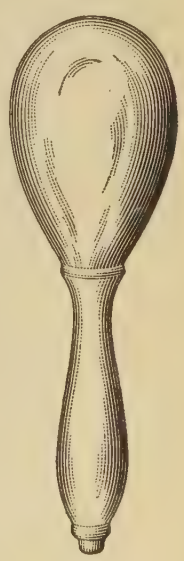


Fig. 1

6. Darning a Stocking or an Undergarment.—A *darner*, or *darning ball*, like that shown in Fig. 1, is very useful in darning stockings and making neat darns in undergarments. It is placed under the hole while the repair is being made and serves to prevent the darning threads from drawing tight as well as to keep them firm and separated enough so that every other thread may be picked up when the weaving process is begun.

7. The appearance of a hole that has been darned in a stocking or an undergarment is illustrated in Fig. 2. In making such a repair, take the stitches from the right side, if the darning is being done in a stocking or a close-fitting portion of an undergarment, in order to keep a smooth surface next to the skin. Use two or more strands of floss, according to the texture of the fabric and the size of the hole that is to be darned. Do not tie a knot in the thread; rather, leave the end free, as at *a*, Fig. 3.

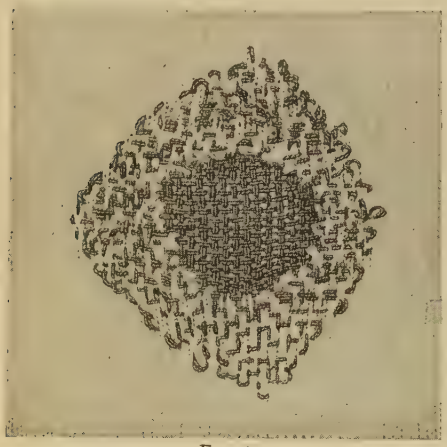


Fig. 2

First, provide the rib, or lengthwise threads, for the darn. Run these stitches far enough from the edge of the hole to catch all the weak threads, $\frac{3}{8}$ to $\frac{3}{4}$ inch usually being sufficient. In applying each rib thread, take a few running-stitches in the material, as at *b*, and arrange them so that the needle will come out over the edge of the hole. Then put the needle under the edge directly opposite, and take a few running-stitches in the material. Run these stitches back and forth across the hole and beyond it to form a diamond-shaped darn, which prevents the strain that there would otherwise be on one thread of the material. Take the stitches fairly close together, but not so close that they touch. At the turning of each lengthwise thread, leave a very tiny loop, as at *c*, to provide for shrinkage of the floss in laundering, and for the elasticity needed in a garment of this kind.

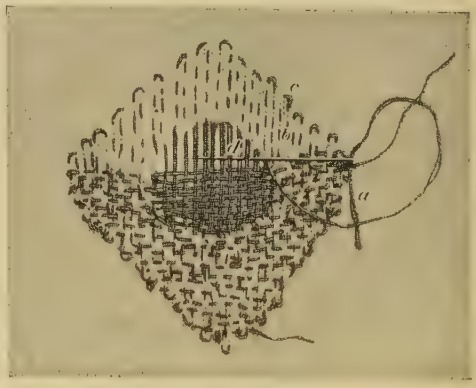


Fig. 3

When the entire space is covered with lengthwise threads, turn the work and take crosswise stitches in a similar manner; but where-

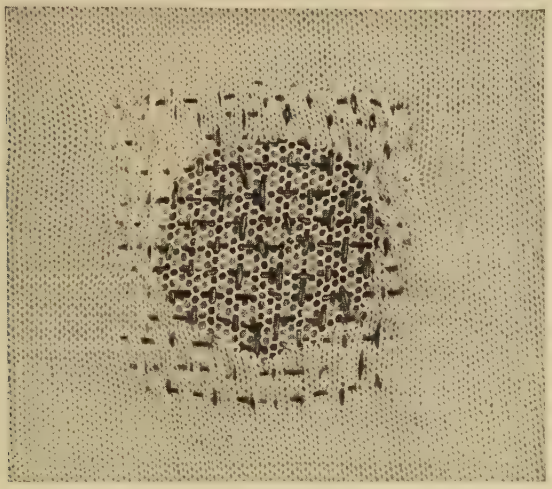


FIG. 4

ever the crosswise threads cross the warp threads, weave them by slipping the needle under and over, as at *d*. Catch the frayed

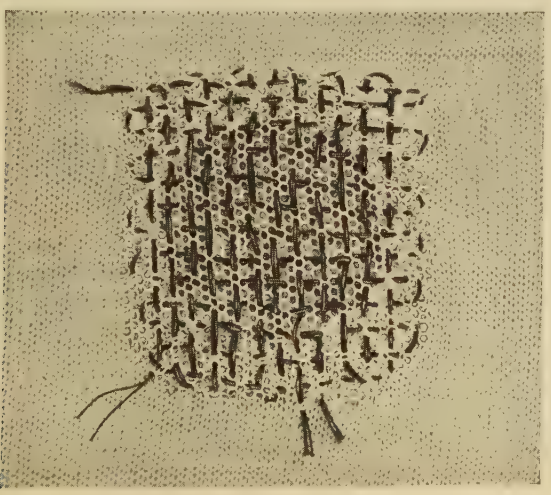


FIG. 5

edges of the material in with the weaving so that they will be firmly secured. There is an advantage in leaving the frayed edges

around a hole to be darned, for the unevenness which they cause around the edge helps to make the darned place less conspicuous. After filling in the entire space, as in Fig. 2, secure the thread with a few back-stitches; also, cut off the projecting thread ends and any frayed ends that were not caught in the weaving process.

It is not always necessary that darning threads run parallel with the warp and weft threads or ribs of the material. When a hole is to be darned in a part of a garment or stocking where elasticity is desired, as at the knee, the darning threads may be run diagonally so that the darned portion will "give" when necessary.

8. **Darning Reinforced With Net.**—If the hole in a garment is very large and the material is of the kind that will not permit

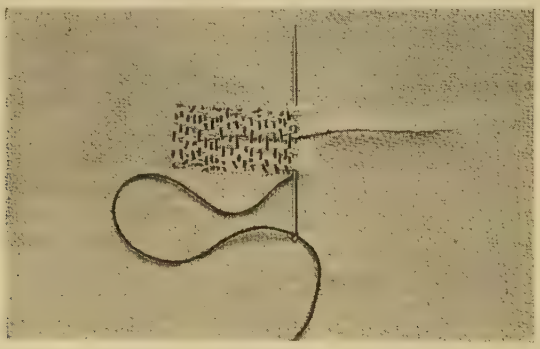


Fig. 6

readily of patching, such as sheer knit material, a neat, even darn may be made with the aid of net. Baste a piece of cotton net under the hole and then fill the net portion with darning-stitches in the manner shown in Figs. 4 and 5. These illustrations show such a darn made on a foundation of cotton bobbinet, or net, the right side of the darn being shown in Fig. 4 and the wrong side, in Fig. 5.

9. **Darning a Straight Tear, or Slit.**—A straight tear, or slit, in a garment made of rather firmly woven cotton, silk, or woolen material, may be darned in the manner shown in Fig. 6. Baste the material to a piece of paper, placing the right side to the paper. This will hold the material securely in place and prevent the stitches from being drawn too tight. Use thread that matches, both in color and in texture, the material that is to be darned. A

warp thread of the material is preferable to any other kind. Darn the tear back and forth through the material only, taking the stitches rather loosely and alternately over and under the edge until all the space is covered. Make the stitches so that they will be very small on the right side. Finish the work by taking a few short back-stitches to secure the thread, and then remove the bastings that hold the material to the paper. The object of a darn of this kind is to mend the tear substantially and still keep the stitches from appearing too prominent on the right side.

10. Darning an Angular Tear.—If a tear is angular, you may darn it in the manner shown in Fig. 7. Baste the material

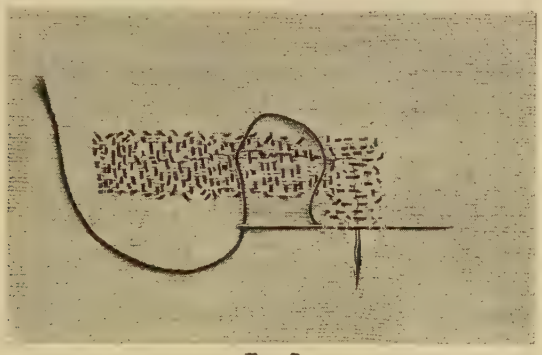


FIG. 7

to paper the same as for a straight tear. Then take stitches back and forth in the same way, slanting the stitches as you approach the corner, so as to secure all the frayed edges and produce a firm finish.

PATCHING

11. Patching consists in mending a garment by inserting a patch in a ragged or worn spot or sewing one on it. This mending method is generally employed when the tear or hole is too large to be repaired by darning. You may do patching in several ways, but the chief point for which to strive is to place and secure the patch so that it will be as inconspicuous as possible.

In patching figured, striped, or up-and-down material, you will have to exercise great care so as to match the patch with the material in the garment; otherwise, the patch will be very notice-

able. In striped material, you can do the matching readily if you square up the hole that is to be mended.

If you must use a new patch in mending a faded garment made of wash material, overcome the newness of the patch by first boiling it in soapy water to which a little baking soda has been added and then rinsing and pressing it well. Also, the patching can be more readily accomplished if the frayed or worn edges of the material to be patched are trimmed away and the garment is carefully pressed before mending. With the patching completed, press the the garment thoroughly again.

12. Hemmed Patch.—In Fig. 8 is shown the right side and in Fig. 9 the wrong side of a hemmed patch; that is, a patch used

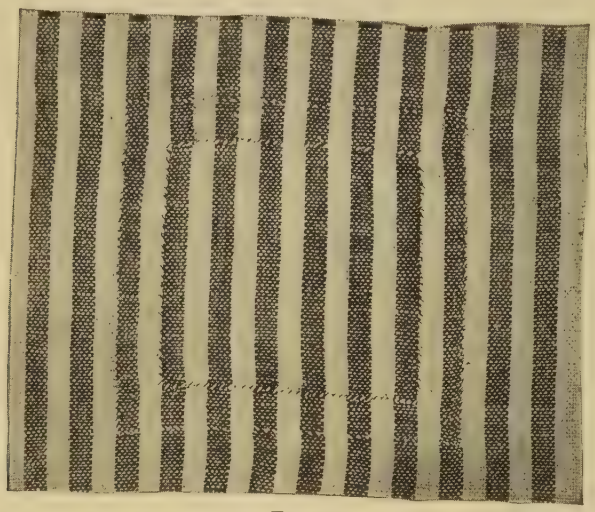


FIG. 8

on materials that are laundered frequently and in places where it is necessary to conceal all the raw edges.

For such a patch, use a piece of material that is considerably larger than the hole that is to be mended, in order to provide allowance for matching and for turning hems. Place the right side of the patch to the wrong side of the material just under the hole, and, if the material is figured, striped, or plaid, shift the patch until it matches exactly. Pin or baste this in position, clip the corners of the hole to be mended, turn under the edges of the hole, and baste; then hem them with short, close stitches. Turn the garment

to the wrong side and trim the edges of the patch so that they may be turned under the same amount as the edges of the hole and a finish

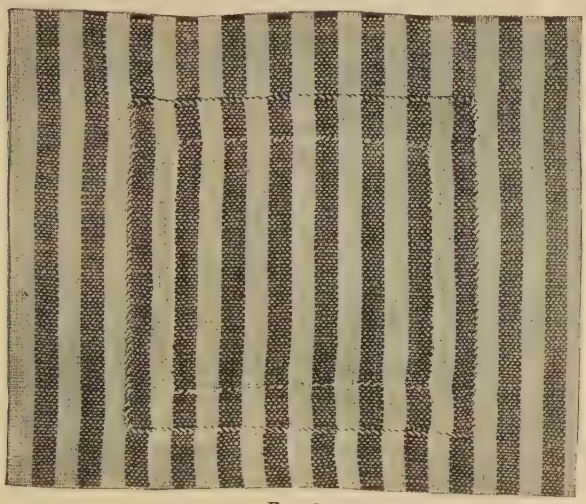


Fig. 9

similar to the hand fell formed. Hem the edges of the patch with very fine stitches. If you do such patching carefully, being sure to

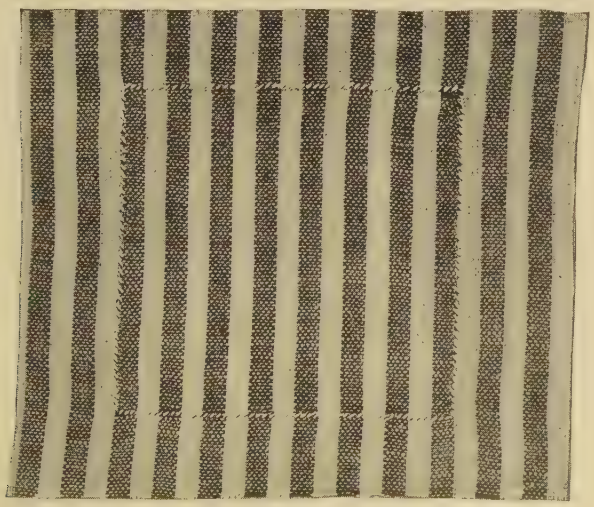


Fig. 10

match both the thread and the material as perfectly as possible, the patch will be scarcely noticeable on the garment.

13. Overhand Patch.—The right side and the wrong side of an overhand patch are shown in Figs. 10 and 11, respectively. This patch is even less noticeable than the hemmed patch, but it requires more skill in its making to avoid puckering or tearing. The overhand patch is used chiefly on garments that are not laundered frequently and in places where raw edges are not objectionable.

For the overhand patch, cut and match a piece of material in practically the same manner as for the hemmed patch and pin it in position under the hole in the garment. With a tracing wheel,

Fig. 11

trace around the hole $\frac{1}{4}$ inch from the edge. Remove the pins from one side of the patch and cut the edge of the patch $\frac{1}{4}$ inch beyond the traced line; then, on the traced line, turn back to the wrong side both the edge of the patch and the edge of the hole. In this condition, the edge of the patch and that of the garment will be turned in opposite directions on the under side, as shown in Fig. 11, and the folded edges will just meet. On the right side, overhand these folded edges together with small, even stitches, and clip the corners on the wrong side so that the edges will lie perfectly flat, as at *a*, Fig. 11. Finally, overcast the raw edges in the manner shown, thus, forming a finish that is neither bulky nor conspicuous.

14. Darned, or Set-In, Patch.—The darned, or set-in, patch, examples of which are shown in Figs. 12 and 13, is very satisfactory for mending table linens or woolen materials having a nap. Table linens have a double weave that makes it possible to conceal some of the stitches that hold the patch in place, and the nap on woolen material also aids in concealing the stitches. To weave in the patch, select, if possible, thread that matches the material; but if such thread cannot be procured, use a thread of the material itself. If the patch is to be inserted in woolen material, you may use human hair for the darning.

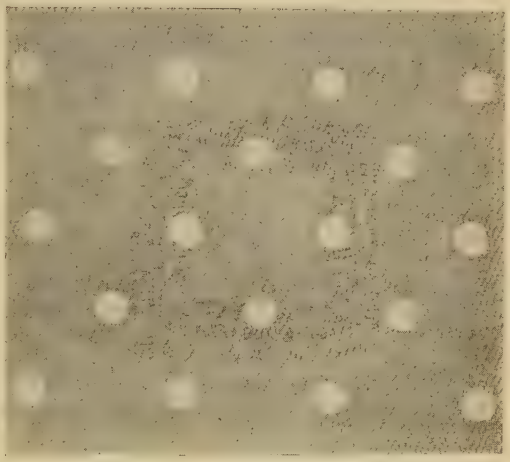


FIG. 12

Begin such patching by carefully basting the right side of the material to a piece of paper and then inserting in the hole a patch of the same material. Be sure that the patch fits the hole exactly and also that it matches the weave and the figure in the material. Then, beginning in the center of one side and working on the wrong side, darn the patch in place with short, close stitches that run back and forth. Keep these stitches from going through the material as much as possible, so that the joining will be inconspicuous on the right side. When all the stitches are made, remove the bastings that hold the garment to the paper.

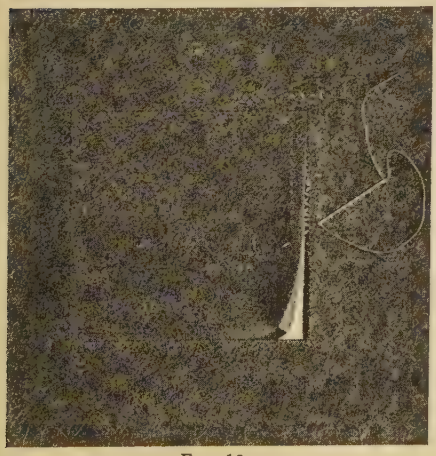


FIG. 13

As Fig. 12 shows, you will find it almost impossible to make all the darning stitches in table linens inconspicuous. If, however, when you insert a patch in woolen material of very firm and rather heavy weave, you run the stitches from the wrong side through the center of the thickness of the material, as shown in Fig. 13, they will not be at all discernible on the right side.

15. Darned, or Underlaid, Patch.—Fig. 14 illustrates a mending method in which an underlaid rather than a set-in patch is held in position with darning-stitches. Such a patch may be used for repairing a large hole in a stocking or in a garment that is very loosely knitted.

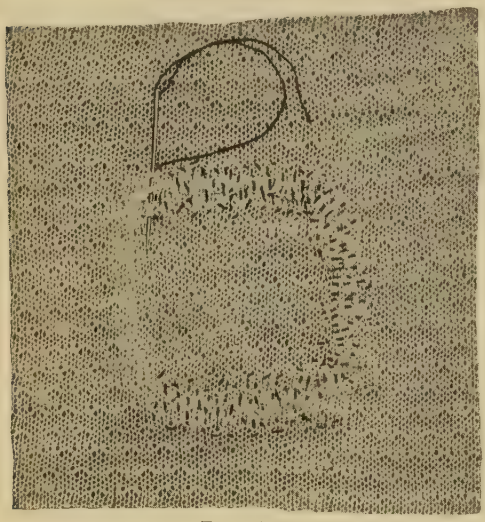


Fig. 14

To make a neat repair by this method, use a patch that matches as closely as possible the color and the texture of the stocking or the garment. Cut the patch a trifle larger than the hole that is to be mended, and baste it to a piece of paper. Place this under the worn part of the article to be mended and baste carefully. Secure the edges of the hole to the patch by darning back and forth over the lapped edges, weaving them closely together, and catching all the frayed ends of the material.

16. Flannel Patch.—To repair garments of flannel or of any material that does not fray, provided you want a good, substantial patch, prepare the hole in the material and also the patch as for a hemmed patch, that is, by squaring up the edges and matching stripes or figures if necessary. Place the patch over the hole and cut the edges so that they extend from $\frac{3}{8}$ to $\frac{1}{2}$ inch beyond the hole. Baste the patch in position, but do not turn under the edges of either the hole or the patch. Next, catch-stitch the edges of the hole to the patch from the right side, as shown at *a*, Fig. 15, using

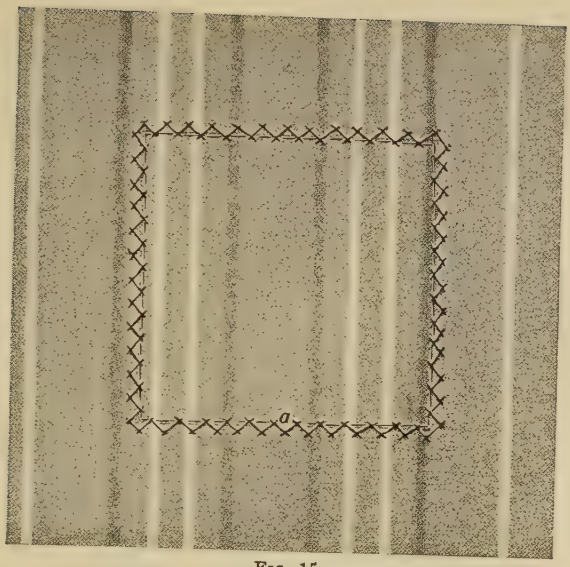


FIG. 15

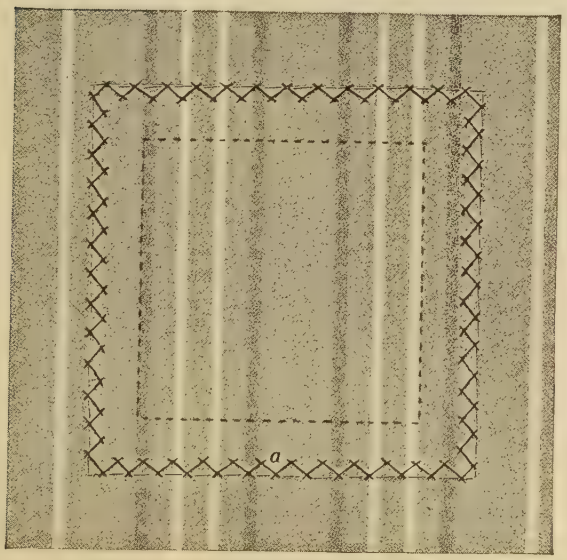


FIG. 16

silk thread of the same color as the material, if possible. Then turn the garment over and, on the wrong side, catch-stitch the outside edge of the patch to the garment material, as shown at *a*, Fig. 16, being very careful to take very small stitches so that they will not show any more than actually necessary on the right side.

STOCKINET MENDING

17. Stockinet Grafting.—Tears in garments of knitted or stockinet weave, such as ribbed stockings, undergarments, and sweaters, require a special kind of mending in order that the repaired spot will not prove unduly conspicuous. Such mending may be done

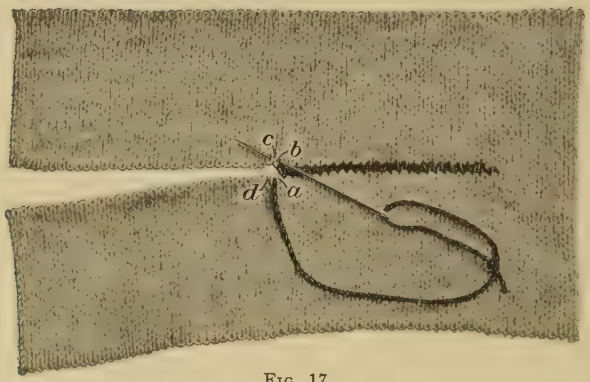


FIG. 17

by grafting the edges of a tear together with loop-stitches in imitation of the weave of the material. Fig. 17 illustrates this method, called *stockinet grafting*, applied in the mending of a crosswise tear in stockinet. It may likewise be employed for shortening knitted undergarments, leggings, and sweaters that are too long and cannot be shortened satisfactorily on the edges. In shortening a garment, prepare it for the grafting stitches by cutting out, on a true crosswise grain, a section of material sufficient in size to remove the desired amount of length. Then pick the loose ends of thread from the loops in the cut edges of the garment so that each edge will show a continuous row of loops.

18. For the mending, use thread or yarn of a color and texture that matches as nearly as possible the color and texture of the

material that is being repaired. Start the work at the right-hand end of the lower edge. To make the grafting stitches, bring the needle out as at *a*, Fig. 17. Then insert the needle in the loop above and just a little to the right, as at *b*, and bring it out in the center of the next loop to the left, as at *c*. Next, insert the needle at *a* and bring it out in the next loop to the left, as at *d*. Do not draw the thread too tight; rather, permit it to form a loop the same in size as that which forms the weave of the garment.

Take the next stitch by inserting the needle at *c* and bringing it out in the next loop to the left, and proceed with the work by taking the stitches in the manner directed, grafting the edges together and making the stitches as nearly uniform as possible,

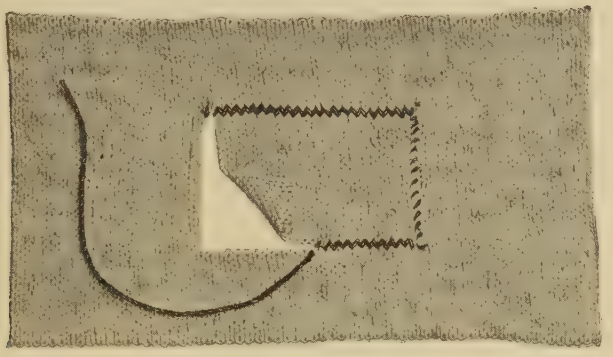


Fig. 18

so that they will resemble the regularity of machine work. After catching all the loops together, finish the work by bringing the needle to the wrong side and taking a couple of back-stitches.

19. Stockinet Patch.—The most satisfactory way in which to mend a firmly knitted stocking or undergarment when you desire a very inconspicuous finish and the hole is too large to be neatly darned, is to set in with grafting-stitches a piece of similar weave and color, as shown in Fig. 18. For this purpose, it is well for you to keep on hand unworn portions of stockings from which the feet have been cut, as well as unworn pieces of undergarments of good quality.

Prepare the hole in the garment by cutting the sides so that they are even with the weave of the material, thus forming either a square or an oblong space, and remove the loose ends of the stock-

inet, so that the loops will appear as in the illustration. Then, cut a patch that has true lengthwise and crosswise edges and is the exact size of the hole to be repaired, and insert it so that its loop edges meet the loop edges of the hole. Graft these loop edges together in the manner shown. Then overhand the lengthwise edges together from the wrong side and run a few darning-stitches back and forth through these lengthwise joinings to make them secure, but be careful not to have the darning-stitches show on the right side.

USING MENDING TISSUE

20. For mending woolen materials, **mending tissue,** a semi-transparent rubber substance that melts when heat is applied to it and thus serves to hold torn edges together, is invaluable for dark materials. You can buy mending tissue in nearly any store that sells dry goods, a package costing only a small sum. One package will last a long time in the home, but, in any event, it is not advisable to buy large quantities, as the tissue crumbles after a time and is then unfit for use.

21. Repairing a Tear With Mending Tissue.—When mending tissue is to be used, the tear should be repaired immediately, so that the edges will not have an opportunity to fray. To mend with tissue, place the torn part of the garment, wrong side up, over an ironing board and smooth the material out flat. With a needle or a pin, draw the torn edges together, bringing them as near as possible to their original position. Over the tear, place a piece of tissue large enough to cover it completely, and then over the tissue lay a piece of the material exactly the same in size. If you cannot procure material like the garment, you may use a lighter-weight piece of the same color as the garment to be mended. Next, run a hot iron over the patch several times. The heat from the iron will melt the tissue and cause the patch to adhere to the material, making an almost invisible and a very secure patch.

22. Patching With Mending Tissue.—A very inconspicuous patch may be applied with mending tissue. First, trim the hole to an oblong or a square shape. Then, cut a piece of material the same shape as the hole but a seam's width wider on all edges. Place the worn part of the garment, wrong side up, on an ironing

board and around all the edges of the hole lay narrow strips of mending tissue, taking care that they do not extend, even the very slightest amount, inside of the edges of the hole. Such a precaution is necessary to prevent an unsightly mark on the right side of the material after the patch is pressed. Next, place the patch carefully in position and press it with a hot iron until it adheres to the garment.

MISCELLANEOUS MENDING

23. Repairing Broken Stitches in a Stocking.—One or two broken stitches in a stocking sometimes result quickly in a large opening. But broken stitches can be very easily repaired if you give them attention before the threads have a chance to run. To repair a hole caused by broken stitches, catch the projecting loops of the opening together, using for this purpose a very fine needle and thread and forming a grafting-stitch if possible; then run the stitches a trifle beyond the loops in order to hold them securely. Be careful not to draw the stitches very tight, or they will have a tendency to break the threads in the stocking.

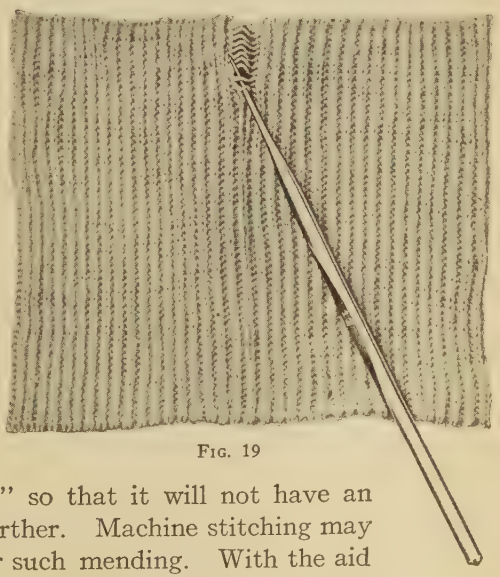


FIG. 19

24. Mending a "Run" in a Stocking.—Overhanding-stitches may be used to catch together the edges of a "run" in a stocking. A very important point in repairing such a fault is to catch securely the loop at each end of the "run" so that it will not have an opportunity to extend farther. Machine stitching may likewise be employed for such mending. With the aid of a sewing machine, a run can be quickly and satisfactorily repaired, but the precaution must be taken to stretch the seam while the stitching is being done so as to keep it sufficiently loose.

Although hand or machine repairing of this kind is suitable for the purpose in most instances, the mended portion is usually not well disguised. If you desire a very inconspicuous finish, you may form the dropped stitches into a chain with a very fine crochet hook, as shown in Fig. 19. Slip the hook through the loop at the lower end of the opening and, holding it in the position illustrated, pick up the succeeding dropped stitch, and pull it through the loop. Continue in this manner until every dropped thread has been caught and then secure the last loop with a few overhanding-stitches.

25. Mending an Opened Seam in a Glove.—In order to mend the finger of a glove, insert in it a glove stretcher, a pencil, or the finger, to prevent the stitches from catching in the opposite side, and sew the seam edges together with fine overhanding-stitches, using for this purpose silk thread that matches the color of the glove. Start to make these stitches $\frac{1}{4}$ inch or more below the open seam and extend them an equal distance beyond the opening in order to catch the original stitching of the glove and prevent it from pulling out again.

FIG. 20

26. Mending a Tear in a Glove.—Because of the slight strain on the lengthwise seams in the fingers of kid gloves, they usually remain intact for some time, especially if they have been sewed with a firm, good quality of thread. However, there is considerable strain on the kid at the base of the fingers, and this often causes the kid to rip close to the seam where it has been weakened by the stitching. Such a tear, if merely overhanded together, will cause still greater strain on the kid and consequently will soon become an unsightly rent.

In mending such a tear, follow a method similar to the one illustrated in Fig. 20. First, work all around the edges of the hole with buttonhole twist or heavy sewing silk, using single-purl buttonhole-stitches for this purpose. Fill in the open space by

working one or more rows of these stitches, according to the number that are needed. Take each new row of stitches through the loops of the preceding row. Decrease the number of stitches toward the center and draw the stitches together at this point. Then run the thread back through the lacework to the edge of the opening and fasten it securely. The buttonhole-stitches will provide the elasticity that is needed to prevent too decided a strain on the kid around the repaired space.

27. Mending the Finger Tips of Silk or Cotton Gloves. Although the finger tips of both silk and cotton gloves are generally made double, they usually show signs of wear very quickly. You can prolong the life of such gloves and also save considerable time and labor in mending if you take the proper precautions as soon as the tips appear a trifle thin.

For reinforcing finger tips, use darning-stitches in the same manner as for reinforcing thin spots in stockings or garments. Use a very fine needle and very fine matching thread in doing this work, so that there will be no great strain on the threads in the glove material when the needle is being drawn through; also, be sure to follow the weave of the material and make the stitches very small.

If a portion of the outer layer of the finger tip is worn away, secure the free edges of this to the under portion of the tip with darning-stitches, and then, with reinforcing stitches, cover the entire space over which there is only one thickness of material.

28. Mending Net, Laces, and Veiling.—If there is a tear or a small worn spot in net, lace, or veiling, you may fill it in by simply using thread of a corresponding color and texture and imitating as closely as possible the mesh or pattern of the material. This method of mending, however, will prove tedious if the hole is large. In such a case, procure a patch of the same material, if possible, and apply it in the manner illustrated in Fig. 21.

To do this, cut the patch considerably larger than the opening and place it over the opening on the right side so that, at the sides of the hole, the mesh or pattern of the patch matches exactly the mesh or pattern of the net or lace. Then, without turning under the edges of the patch, secure it to the net or lace underneath on the mesh lines or on the outline of the design. For this purpose, use a fine needle and fine thread of a color that exactly matches the color of the lace, and make tiny overhanding-stitches over the mesh, as at

a, and single-purl buttonhole-stitches around the outline, as at *b*. Do not follow a definite line in doing this work; rather, take the stitches in an irregular manner, as the illustration shows, in order to make the joining as inconspicuous as possible. After the patch has been secured on all sides, cut away the net or lace that extends outside of the stitches taken to hold the patch in position, cutting close to these stitches so that no frayed edges will remain. Also, cut away, close to the stitches, the surplus underneath the patch.

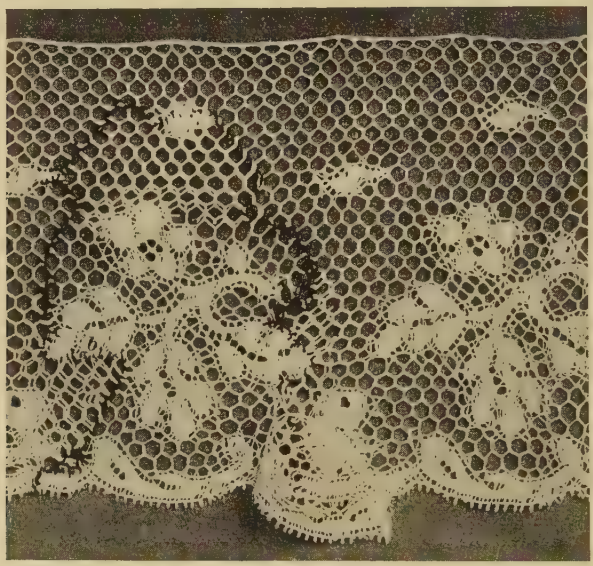


FIG. 21

In this condition, the mesh or the design in the fabric should appear unbroken. The illustration shows only a part of the surplus cut away.

This method of mending net or lace may be applied likewise to piecing or seaming net or lace when an inconspicuous joining is desired.

29. Mending Torn or Worn Curtains.—A quick and satisfactory method of mending curtains consists in dipping a piece of matching material in cold starch, applying it wet over the hole so that the grain of the material or the mesh and pattern outlines match, and then pressing it with a hot iron. The pressing will cause the patch to adhere to the material and make the mended spot

less conspicuous than a patch applied with stitching. You will have to repeat this process, however, each time the curtains are laundered, for the water will moisten the starch that holds the patch and cause it to loosen.

30. Altering Clothes for Growing Children.—The problem of continually altering garments is one that confronts practically every mother who has growing children. It is a simple matter to let down the hem in a skirt or a sleeve, provided sufficient allowance was made for such an alteration when the garment was originally cut, or to apply a facing if this will provide the necessary length. But to add even more length or to add width is a problem that must be carefully considered in order not to mar the appearance of the garment.

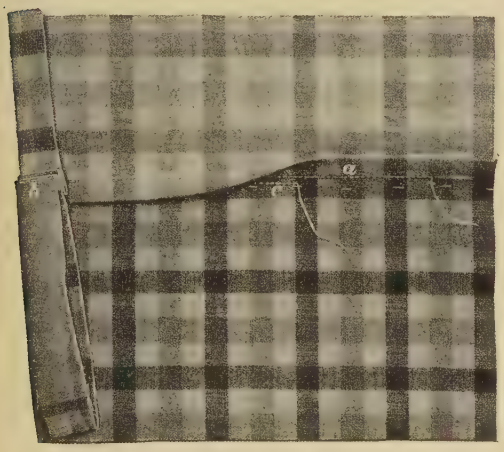


FIG. 22

31. *To lengthen a skirt*, if the lower edge of the hem is considerably worn or if the under side of the hem appears brighter than the right side, you may follow the method illustrated in Fig. 22. Stitch a narrow tuck near the original hem turn, as at *a*; then apply the facing and secure the upper edge by turning it under just below the row of stitching that holds the tuck and stitching this edge, as at *b*. Do not take this row of stitching through the tuck; rather, take it under the tuck, as at *c*. The tuck, besides including the worn part of the hem, will make less noticeable the difference in the appearance of the two parts of the dress. The only disadvantage of this method is that it does not provide all the additional length that the letting down of a hem ordinarily gives; but, if you do not require the full hem width, you will find this method very satisfactory.

When an extra piece of material must be used to provide sufficient length, conceal its joining in a tuck placed either above the

hem or at its upper edge, according to the width of the new piece employed. This method may be applied also to the lengthening of a sleeve.

32. *Inserting a band of contrasting material* by means of tucks, feather-stitching, lace, or machine hemstitching provides another method of lengthening a skirt or petticoat. Consider carefully the effect of this addition on the appearance of the garment as a whole before deciding to insert any contrasting material, for this will provide a trimming detail that, unless carried out in some other part of the dress, might appear as a foreign note and thus accentuate its purpose. For instance, if you wish to lengthen a dress of sheer material with a band of contrasting color in the same material, you might make the joining less severe by joining the band with insertion and then carrying out a detail similar in effect but considerably narrower in width in the sleeve or waist portion.

33. *To lengthen a slip or an underwaist* and make it larger in the armhole, open the shoulder seams and join the shoulder edges by means of a piece of self-material or straps of ribbon, insertion, or tape, according to the quality and trimming of the garment. However, do not make the straps so long that they make the armholes too deep or the neck line too low; rather, supply any additional length that is required in a slip by adding to the skirt portion, as previously suggested, or supply more length to an underwaist by adding to the lower edge.

If you use straps of ribbon or insertion at the shoulders, taper the shoulder edges of the garment so that they will blend into these straps, and finish the pointed ends in a neat, attractive manner. By securing the straps with lazy-daisy stitches or French knots in forget-me-not design, you will provide a very firm and dainty joining.

34. *To add width to an underwaist,* the method of inserting tapes between slashed edges is especially satisfactory and makes the garment more comfortable for warm-weather wear.

To add width in this manner, slash the underwaist the full length of the center front, bind the edges, and insert three pieces of tape, one at the upper edge, one at the lower edge, and one midway between the two. Make these tapes long enough to provide the extra width that is needed, and secure the ends underneath the

bound edges, turning them under and stitching or hemming them down neatly. This method will leave an open space at the center front, but the tapes applied in the manner suggested will hold the edges securely.

If enough width cannot be provided across the center back by readjustment of the buttons on the closing, slash both sides of the back lengthwise through the center of each section and insert tapes as suggested for the center front.

35. *To add length to bloomers or drawers*, if you do not wish to take the time to rip out the casing or remove the band in order to piece the upper edge, slash the garment 2 or 3 inches below the waist line or just below the lower end of the placket, cutting the upper and lower portions apart, and insert a band of matching or similar material. Cut this band wide enough to supply the extra length that is needed and join it by means of narrow, flat seams.

36. Mending Men's Shirts and Underwear.—The life of men's shirts and underwear can often be greatly prolonged if these articles are carefully mended when they begin to show signs of wear. Usually, the repairing is a simple matter and the result entirely satisfactory.

37. *Turning worn collars and cuffs* on men's shirts and boys' blouses when they are of the soft, turn-over variety is a very good plan if the remainder of the shirt does not show any marked signs of wear. If the collar is alike on both sides, you may simply reverse it and thus bring the unworn side of the collar outermost. To do this, rip the stitching that secures the turn-over portion to the collar band, reverse this turn-over portion, and stitch it again to the collar band.

If the collar band is cut in one with the turn-over portion, it will be necessary to rip the stitching that secures it to the neck line of the shirt, then reverse it, and baste and stitch it back in place, being very careful not to stretch the neck line of the shirt. Apply this same suggestion to the turning of the cuffs.

38. *Darning frayed edges of collars and cuffs* is often sufficient. If either the collar or the cuffs show only slight signs of wear, it will not be necessary to darn the worn portion other than to apply a few reinforcing stitches, but if the threads of the material are actually broken, stay the frayed edges well with darning-stitches

so that they will not tear out in the laundering. In doing the darning, be careful to take the stitches only through the interlining of the collar or cuffs and not through to the opposite side. Thus, the fact that the collar and cuffs are mended will not be evident from the right side when they are reversed.

39. *To remedy badly worn sleeves and cuffs* on a boy's blouse, cut off the sleeves at the elbows and simply hem the lower edge of the short sleeves that remain. Such blouses are suitable and very comfortable for summer wear and, besides, the short, loose sleeves provide greater freedom and relieve the strain across the shoulders, thus prolonging the life of the blouse.

40. *To mend a man's shirt at the neck*, where it is worn thin but not definitely broken through at the tender places by the points or edges of the collar, cut a piece off the tail of the shirt, place it neatly underneath the worn spots so that the stripes or figures match, and carefully darn this in place. If the places are badly worn, the most satisfactory way to mend them is by means of a set-in patch.

41. *To mend a hole or tender place* where buttons are pulled out, carefully darn a small piece of material underneath so as to give strength. Then, when the button is sewed directly over the darned place, the mend will scarcely be visible.

42. *To mend a man's summer underwear*, which is usually made of soisette or coarse dimity, it is better to strengthen the torn place than just to sew it up. The most favored way to do this is to put a piece of soft muslin underneath, make a long stitch on the sewing machine, and darn back and forth with the machine stitch until the patch is neatly and securely attached to the garment.

Sometimes, such garments have a knitted section straight across the back of the waist line. The tearing of this usually indicates that the garment is short in the back, and a strip of material, say 1 to 3 inches in width, should be seamed in to prevent another tearing.

HOUSEHOLD SEWING

ASPECTS OF HOMEMAKING

1. A simple but satisfactory branch of sewing consists in the making of attractive fabric furnishings for the home. Even if there is only one room that one may call one's home and that a bedroom, a cozy, home-like atmosphere may be given to it by choosing the proper window decorations and floor coverings and by giving thought to counterpanes, pillows, scarfs, and other necessary furnishings, all of which can be made at home.

2. These articles have such a definite appeal for almost every one and as a result Fashion has come to play an important part in their regulation. Consequently, although fashion changes are not so rapid as in dress, they are of sufficient concern to necessitate their being considered and followed if rooms are to have a consistent, satisfying tone.

To keep in touch with style changes in home furnishings should prove a simple, yet fascinating matter, as stores or departments carrying art goods, the home departments of magazines, and various catalogs offer, in season, many helpful suggestions and practical ideas. The displays will help the observing woman in exercising her own ingenuity to the end that, with sewing skill and right color combinations, delightfully satisfying results may be obtained. This is especially true if she is enthusiastically interested in achieving a definitely planned effect.

3. To make attractive articles for the home, it is essential to apply dressmaking skill to the sewing of them and artistic taste to their color and arrangement, ever remembering that cushions, over-draperies, scarfs, coverlets, and, in fact, all household furnish-

ings require more thought as to sewing deftness and color appropriateness than as to sewing exactness. The same principle applies here as to millinery, for instance, for it is a well known fact that an artistic milliner can often produce more unusual, yet satisfying, results than a dressmaker who may be tempted to plan and sew for service rather than for effect.

4. This chapter is designed to help you by advising you as to materials and styles for articles that are made in the home, as well as to explain such construction details as the correct widths of hems, the required amount of fulness, and the right proportions for them. It is expected that the sewing skill you acquire from the Instruction Books will qualify you to develop any of the articles described or any others that you may especially desire.

TABLE LINENS

PURE LINEN

5. Fresh Linen a Sign of Hospitality.—Much romance is associated with the white, satiny cloth of hospitality—linen. Every home, however, cannot afford beautiful linens, and yet all homes can be hospitable with a clean cloth always in readiness for even the unexpected meal-time guest.

6. Scope of Linens.—When linens are considered, you perhaps visualize the exquisite French linens that are so beautifully designed and are so leathery and firm to the touch. Or you may think of the table linens that are elaborately embroidered and trimmed with real lace, such as lunch, breakfast, and tea cloths. Then, too, you may think of dinner cloths that are monogrammed but not often lace trimmed, or banquet cloths that are usually the reverse. All such linens have their place, but the average woman is concerned chiefly with the selection of much less pretentious linens. If she can have only one dinner cloth, she should choose this with the greatest care as to appropriateness, endeavoring to make the best selection from the many designs and qualities offered.

7. Some housewives buy unbleached linen and bleach it themselves by wetting it and placing it on the lawn in the direct rays of the sun. This is a very practical way of saving money and prolonging the life of linen. Artificial bleaching often weakens the

linen fiber, and although not all linens are bleached in this way, a stronger fabric may be had if the bleaching is done at home.

8. Table linen may be procured silver-bleached as well as unbleached. The former has three different grades, quarter, half, and three-quarters. In the purchase of linen, either unbleached or silver-bleached, it is well to remember that a good, medium quality has 180 threads to the inch.

LINEN SUBSTITUTES

9. Mercerized Damask.—Good linen is expensive, so many housewives purchase mercerized damask or cotton for table cloths. For ordinary use, these substitutes prove very satisfactory, but as the mercerization disappears with laundering, the cloths become dull and often present an unsatisfactory appearance. A linen cloth for which one pays only a third to a half more than for a mercerized one is usually less expensive, and certainly more gratifying, in the long run because of its appearance and the length of time it can be used when carefully laundered and mended.

10. Heavy Cottons.—Certain heavy cottons, both white and colored, such as crash or imitation linens of plain or novelty weave, make interesting cloths or runners with napkins to match, and they add an attractive touch to the porch, lunch, or tea table. These may be finished with a crocheted edge, with a cross-stitched or blanket-stitched hem, by drawing threads of the material and replacing them with colored threads to form a hem line or design, or in any of the numerous other ways that Fashion may suggest from time to time.

SIZE OF LINEN PIECES

11. Table Cloths.—The size of table linens depends on the size of the dining table. The following measurements are given to help you when selecting cloths:

Width Inches	Length Inches
72	72 to 144
81	81 to 126
90	90 to 126
108	108 to 216
126	126 to 234

Lunch and breakfast cloths are smaller than dinner cloths. They may be square, round, or oblong, and their sizes are generally 26, 54, 72, 80, and 90 inches. The materials used for these cloths include heavy crash, round-thread linen, and cotton substitutes.

Runners or oblong cloths are very pretty, their size depending on the kind of material selected. Crash and certain other kinds of linen may be purchased in narrow widths suitable for this purpose.

12. Napkins.—The ideal arrangement is to have napkins of the same pattern as each table cloth. This is not always possible, but it is advisable to match the cloth in the same material. An important point to remember is that lunch napkins should be used with lunch cloths and dinner napkins with dinner cloths.

The size of napkins varies from the small breakfast napkin to the large dinner size, as follows:

	Inches Square
Breakfast napkins	16 to 18
Lunch napkins	18 to 22
Dinner napkins	22 to 32

In many of the novelty-cloth napkin sets for special occasions, however, the napkins are made in 12- to 16-inch squares.

13. Lunch Sets.—Lunch sets of Madeira or Italian embroidery or of other hand work make pleasing additions to one's linen store. The Madeira and Cluny sets usually come in four sizes, the tumbler doily, the bread-and-butter doily, the plate doily, and one large doily for the center of the table. The three smaller sizes are generally 4 to 6 inches, 6 to 8 inches, and 8 to 10 inches, respectively.

A dozen of each size of doily is generally included in a set, but when the family is small, it is unusual to serve more than eight people at lunch. Consequently, many women, when making doilies, make but eight of each kind and one center doily, a set comprising 25 rather than 37 pieces.

14. The Italian sets usually consist of an oblong or a square centerpiece and oblong plate doilies, which are large enough for the plate, the tumbler, and the butter plate. The usual size for this style is 20 to 24 inches for the large piece and 12 to 18 inches for the small ones.

15. Cotton materials of a heavy quality are made up in a great variety of colors and in square, oblong, oval, and round doilies. The Japanese printed designs in blue have periods of popularity.

LINEN SUPPLY

16. The bride-elect often wonders how much linen she should prepare for her new home. She does not wish to lay in a stock that would not be practical, neither does she want to lack any needed pieces when entertaining.

17. Linen for Entertaining.—The question of entertaining really has a great deal to do with the choice of linens. For example, if afternoon tea is served regularly, tea cloths and napkins are essential. Also, they are equally necessary for evening parties where small tables are set for refreshments. The quantities of extra linen needed will have to be decided by the person herself and will depend entirely on the extent of her entertaining.

18. Linen for General Use.—For ordinary use in most households, the following list includes what would be practical:

1 large dinner table cloth
1 dozen napkins to match
and
3 every-day table cloths
1 change of every-day napkins
2 lunch cloths and sets of doilies
1 change of lunch napkins
or
4 to 6 every-day table cloths
2 to 3 changes of napkins

Such a supply will probably be considered small by some housewives and generous by others, but to the inexperienced woman it will give a working basis for the planning of her supply of linen.

HEMS AND MONOGRAMS

19. Hems.—Since the selvage edges of table clothes and napkins are left just as they are, it is the raw ends only that need be hemmed. On napkins, this hem should be as narrow as you can turn, never more than $\frac{1}{4}$ inch; on table cloths, the depth may vary from $\frac{1}{4}$ inch to

$1\frac{1}{4}$ inches, the wider hem being the one in more general use. The hems on luncheon sets are usually narrow, except where the hem has a decorative value, when it may be quite wide.

20. Monograms.—Monograms are best worked with the weave of the material, rather than on the bias, because they are then not only more easily embroidered, but also more easily laundered. The monogram for the usual table cloth is placed 18 inches up from one corner, and should be 3 or 4 inches high. A large table cloth may have two monograms diagonally opposite each other, placed 18 inches from the corner. Dinner napkins are marked in the center of one side, in one corner, or in the center of the napkins with letters $1\frac{1}{2}$ to $2\frac{1}{2}$ inches high. Luncheon napkins usually have the corner marked with letters no higher than 1 inch.

KITCHEN LINENS

21. Articles Included Under Kitchen Linens.—In many households, kitchen linens do not receive their due share of attention, but they are of sufficient importance to demand consideration. These linens fall naturally into several classes: dish towels, dish cloths, hand towels, and oven towels, if one does not use pot holders.

22. Dish towels generally include checked glass toweling, crash toweling, and flour and sugar sacks.

23. *Glass toweling* makes very satisfactory towels because it leaves no lint on articles wiped with it. It is, however, rather light in weight and soon becomes wet.

24. *Crash toweling* has, in many homes, been entirely supplanted for dish towels by flour and sugar bags, and not unjustly so, for the cost of these bags is small and after a few launderings the material is as soft and absorbent as the crash toweling.

25. Some housewives find the cheap grades of *Turkish towels*, or *terry cloth*, most satisfactory for dishes. These towels are soft to handle, absorb moisture quickly, and leave no lint.

26. Hand towels of *linen crash* find favor in most homes.

27. Dish cloths should be of some porous material, such as cheesecloth, that can be wrung very dry when necessary. Knitted cloths of soft cotton are ideal, or the good parts of worn towels may be hemmed for dish cloths. In some stores, it is possible to purchase dish cloths of square mesh that are most satisfactory.

Oven cloths may be of the same material as dish cloths.

28. Basic Supply of Kitchen Linens.—The essential thing in preparing kitchen linens is to provide a supply that will be sufficient to insure absolute cleanliness. The following is a good basis on which to begin:

12 dish towels
6 may be glass towels
6 may be crash towels
2 oven cloths
12 hand towels
3 dish cloths

29. Applying Tape Hangers.—For convenience, kitchen and hand towels should be provided with hangers. These are

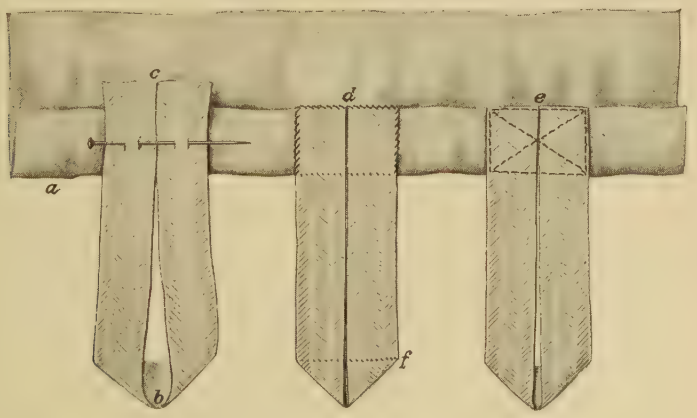


FIG. 1

generally made of tape and are applied merely at one corner or at two corners that are directly opposite, in the manner illustrated in Fig. 1. After turning the hem but before securing it, pin a piece of tape about 6 inches long in position, as at *a*, taking care that the loop end folds, as at *b*; next, turn the ends at *c* inside the hem.

If the hem is to be put in by hand, then overhand the tape as at *d*, taking the stitches from the hem side along the upper ends and the sides of the tape and then from the right side to secure the tape along the lower edge of the hem.

If the hem is to be machine stitched, stitch the tape as at *e*.

If you prefer not to have the loop end open, overhand or stitch it flat, as at *f*.

BATHROOM LINENS

30. Bath towels, as a rule, are made of terry cloth, that is, Turkish toweling. If time permits, the terry cloth may be purchased by the yard and made into bath towels, but this is rarely an economy, as the ready-made towels can be purchased at a moderate cost.

31. Hand towels may be made of linen, cotton, mercerized cotton, or Turkish toweling, but the most favored ones are made of linen. The cotton in huckaback, plain or diaper pattern, often becomes gray and, unless carefully laundered, stays dingy. The Turkish hand towels, because of their roughness, are preferred by some people.

32. Guest towels are made of the same materials as hand towels. Occasionally, colored-linen guest towels are in vogue, and at such time colored linen can be purchased in towel width suitable for hemming and ornamenting.

33. Size of Towels.—The size of towels varies greatly. The guest size, which is smallest, is about 14 by 20 inches; the hand or face towel, 16 to 18 inches by 32 to 36 inches; and the bath towel, generally 24 by 45 inches.

34. Supply of Towels.—It is a good idea to have a comparatively large number of guest towels if you do much entertaining, for the laundering of the small towel takes much less time than that of the large one. The following supply of towels is usually adequate for a home:

6 hand towels per person
3 bath towels per person
12 guest towels

35. Wash Cloths.—Turkish face cloths made of unworn parts of old towels, finished with plain hems or crocheted edges are very satisfactory for wash cloths. If you prefer, face cloths made of knitted material or terry cloth may be purchased ready-made.

36. Bath Mats.—Bath mats are generally made of very heavy terry cloth or a soft cotton pile fabric resembling velvet carpet. They are woven in attractive designs or plain colors and vary considerably in size. It is generally advisable to purchase such mats ready-made.

BED LINENS AND FURNISHINGS

MATTRESS COVERS AND PADS

37. Mattress Covers.—Covers for mattresses are usually made of a good, heavy grade of unbleached muslin, and consequently can be laundered easily and often. To keep the ticking of the mattress fresh and clean and thus add to both its appearance and its hygienic value, mattress covers have been devised.

38. To make a mattress cover, cut two pieces of muslin the width and length of the mattress to be covered, plus $1\frac{1}{2}$ to 2 inches for seams so as to insure an easy-fitting cover. Then cut two long strips of muslin the length of the mattress and the width of the depth of the mattress plus seam allowance and two shorter strips equal in length to the width of the mattress and as wide as its depth plus seam allowance. Sew the long strips to the sides and the shorter strips to the ends of the large pieces with a plain or French seam to form a boxed cover. One end should be left open so that the mattress may be slipped in and the cover then closed with coarse hand sewing or strong snap fasteners.

39. Mattress Pads.—Many housewives find the use of pads a satisfactory protection to mattresses and use them either alone or in addition to mattress covers. Pads are made somewhat smaller than the mattress over which they are used—about 2 inches both in width and in length—and they are finished in much the same way as a quilt except that they must be more closely and firmly quilted. Occasionally, the knotted pad is used, but it must be very closely tied to make it satisfactory. Mattress pads may also be purchased ready-made for regulation-sized beds.

40. Another practice often resorted to as a mattress protection is the use of worn quilts. After a light-colored cotton quilt has become worn, the sides and ends may be cut away and the edges neatly bound. These quilts, of course, are not so firm and pad-like as the regular pads, but they afford a very satisfactory protection.

SHEETS

41. Materials.—Linen is the luxurious material for sheets and pillow cases, but few housewives can afford it for general use. Cotton sheeting, if of medium weight, is more economical and gives perfect satisfaction. Light-weight muslin becomes wrinkled and wears out quickly, while the heavy grades are hard to launder.

42. Measurements.—One of the most important things to remember, when making or buying sheets, is to have them large enough to cover the mattress and to tuck under on all four sides. Then the corners can be mitered in true hospital style.

To meet all its requirements, a sheet should be $\frac{1}{2}$ to $\frac{3}{4}$ yard longer and wider than the mattress. Sheeting may be purchased by the yard in various widths. In the stores in some localities, the salespeople speak of the width of sheets in the number of quarter yards in width; that is, 63-inch sheeting would be called "seven four"; 72 inches or 2 yards, "eight four"; and so on. Sheeting may be obtained in 81- and 90-inch widths, also.

Sheet hems are of different widths. At the end intended to come to the top of the bed, the hem should be 2 inches deep; at the bottom, 1 inch. Sometimes the lower sheets are finished with 1-inch hems on both raw edges.

43. Sheets may be purchased ready-made, if desired, in sizes that are right for regulation-size of beds. The sizes are as follows:

Sizes Inches	Sizes Inches
62 by 90	81 by 90
63 by 95	81 by 99
72 by 90	90 by 96
72 by 108	90 by 108

44. Repair of Sheets.—Occasionally, a sheet becomes torn in the corner where it comes in contact with the spring of the bed. The best method of mending this kind of tear is to patch it neatly.

Single-bed sheets become very thin and sometimes tear through the center while the outer edges are still very strong. An easy method of repairing such a sheet is to cut it in half lengthwise through the thin section, lap the two selvage edges about $\frac{1}{4}$ inch, stitch them down flat with the sewing machine, and then hem the raw edges. The life of the sheet may be prolonged considerably when repaired in this way, for the selvage edges will receive the hard wear and the worn part will be tucked under at the sides.

In cases where large sheets are badly worn in the center, it is often economical to cut them down to fit smaller beds by splitting them through the thin portion, joining the two selvage edges as previously suggested, and then cutting away as much as possible of the worn part before hemming the raw edges.

PILLOW CASES

45. Material for Home-Made Slips.—Some persons use linen for pillow cases, especially if they are embroidered or trimmed in some way, but generally pillow cases, or pillow slips, are made of muslin *tubing* that is woven double without a seam. The tubing comes only in 42- and 45-inch widths, so that if neither of these fits the width of the pillow it is better to make cases from ordinary muslin.

46. Ready-Made Slips.—Ready-made slips may be purchased in stock sizes. In a good grade, they are very satisfactory, but they are more expensive than home-made ones. Another disadvantage is that they are sometimes made on the cross of the material, a feature that makes them difficult to iron and also takes away from their life.

The sizes of ready-made pillow cases are:

Sizes Inches
42 by 36
45 by 36
45 by 38½

47. Repairing of Pillow Cases.—If pillow cases made of tubing are worn thin in the center, their life may be lengthened by cutting across the seam end, turning the lengthwise creases, or

fold edges, so that they will come in the center, and making a new end seam.

Pillow slips with embroidered or decorated ends are often too valuable to discard. Their usefulness may be prolonged by cutting away the worn part just above the decoration and joining this to a new piece of tubing of a cheaper grade than the original by means of a tiny tuck or group of three tucks, so as to make the joining less noticeable. This addition may also be made by means of machine hemstitching, a narrow lace insertion, or fagotting.

48. Day Slips.—Day slips are often used to give an attractive appearance to the bed during the day. These are generally a trifle larger than the pillow cases and are open at both ends. They may be embroidered or trimmed in any desired way to be in harmony with the room.

MONOGRAMS ON BED LINENS

49. Style.—Monograms for bed linens change with the fashion as do other linen markings. In all cases, embroidery books or art needlework departments should be consulted for artistic letters. If conservative markings are chosen, such as old English, and extreme care is given to the workmanship, the effect should be attractive for a long time.

50. Position.—The position of the monogram may vary according to the fashion. As a general rule, however, the monogram on a sheet is placed on the top sheet 1 to 4 inches above the hem in the center, so it will show when turned down on the bed.

For pillow cases, the monograms are placed in the center of the open end, the distance from the edge depending on the finish employed.

For pillow slips in which a seam appears on one of the lengthwise edges, care should be taken to place the monogram so as to have the seam at the bottom when the pillow slip is in use.

BEDSPREADS OR COUNTERPANES

51. Hand-Made Spreads.—Among hand-made spreads, there are the lovely blue-and-white coverlets of our grandmother's day and the numerous types of hand-made spreads that are knitted

either in blocks or in strips. Then, too, there are the attractive crocheted spreads made of alternate strips of linen and coarse crochet.

Unbleached muslin spreads with strips of cretonne as a trimming and those having appliquéd or embroidered designs are sometimes in vogue and often used to carry out a definite color scheme.

Flounced counterpanes, usually of light-weight material, are used for Colonial or box beds.

52. It is sometimes the fashion to make a light-weight counterpane from 1 to $1\frac{1}{4}$ yards longer than a regulation spread so as to be able to draw it up over the pillows. When used in this way, it is tucked in at the bottom and top of the pillows and gives the appearance of a roll.

Unattached pillow spreads to match the counterpane may be made of a separate strip of material. These are usually the width of the counterpane and from $\frac{3}{4}$ to 1 yard wide.

53. Manufactured Spreads.—The manufactured bedspreads are of six types: Marseilles, satin Marseilles, silk, rayon, piqué, and seersucker, the latter being generally termed *dimity spreads.*

54. Marseilles spreads are heavy and made of a soft cotton thread generally in stripes or honeycomb effect, and, as a rule, have raised floral designs and a background of raised figures.

Satin Marseilles spreads are lighter in weight and very much firmer in texture than Marseilles spreads, and have a smooth background with figures that stand out very plainly. These spreads have a highly mercerized satin-like finish.

55. Silk and **rayon spreads** are woven in white and colors in striped and brocaded effects. Such spreads have a high luster and are light in weight.

56. Piqué spreads have, as would be supposed, a fine, rib-like effect.

57. Dimity spreads are light in weight and have a striped, crinkled appearance. Such spreads are frequently used in hospitals because they are so easily laundered.

58. Sizes of Manufactured Spreads.—These manufactured spreads are woven in the following sizes:

	Sizes Inches
For single bed	72 by 90 72 by 100
For three-quarter or double bed when spread is tucked in	80 by 100
For double bed	90 by 100
For extra-size bed	97 by 116

59. Repairing Manufactured Spreads.—The mending of a manufactured spread is sometimes a problem. The best method of mending the Marseilles and piqué spreads is to darn them by means of Dexter cotton of a size that matches the thread of the spread. The seersucker spreads can be inconspicuously patched.

BLANKETS

60. Wool Blankets.—For cool nights, a supply of bedding that will provide warmth and yet be light in weight is required. For this purpose, nothing is more satisfactory than wool blankets. as cotton blankets do not have the warmth in proportion to their weight that wool blankets possess. Yet, the greater the percentage of wool, the greater the care that must be exercised in washing the blanket.

Between the pure cotton and the 98-per cent. pure wool blanket, there are many grades. In a well-heated house, blankets of medium percentage, say 60 to 80 per cent. pure wool, are perfectly satisfactory.

61. Binding Blankets.—Two blankets are usually woven in one piece, but most housewives cut them into two separate ones for ease in handling and then finish the cut edge either with blanket-stitching or with a binding.

A popular method of finishing consists in using a ribbon binding that matches or harmonizes with the stripe in the blanket. This is basted over the edge so that the ribbon edge on the wrong side of the blanket extends $\frac{1}{16}$ to $\frac{1}{8}$ inch beyond that of the ribbon edge on the right side. Then both edges are caught by stitching from the right side of the blanket.

Besides ribbon, there is on the market a blanket binding that may be applied in the same manner as the ribbon.

62. Blanket Sizes.—Blankets are manufactured in the following sizes:

	Sizes Inches
For single bed	60 by 80 60 by 90
For three-quarter bed	72 by 82 72 by 90
For double bed	76 by 84 80 by 90

63. Repairing Blankets.—The mending of blankets can best be accomplished by darning. By the time a blanket is in a condition necessitating mending, most of the nap has worn off so that the darned place does not appear very different from the blanket itself. In some cases, a set-in patch may be necessary, and if the patching is neatly done it will prove very satisfactory.

COMFORTABLES

64. Material.—So attractive are the materials for home-made comfortables and so pleasing are the results that can be gained, that many homemakers make their own comfortables. Materials that may be used for this purpose are cotton challis, silkaline, seco silk, cheesecloth, and even light-weight cretonne.

Many persons prefer the cheesecloth for wool-clipping filled comfortables, for they can be washed easily. Cotton or wool batting and sheet wool are also used as fillings. Down is a very soft, light filling found in some of the ready-made comfortables and much used in home-made ones. These materials may be bought in large bats of two or three pounds, which unfold into a square and prove especially satisfactory for comfortables that are to be tied because they insure a smooth, unbroken surface.

65. Quilting Frames.—One of the essentials in the making of comfortables and quilts is a quilting frame. Such a frame consists of four sticks, each about 8 feet long and on one edge of which narrow strips of ticking have been tacked, and four clamps for holding the sticks together at the corners. The frame should be placed so that its corners have the proper support and it is held at a height that is convenient for the worker. The backs of chairs make very good supports for this purpose.

With the frame in position, the edges of the comfortable or quilt, with its lining and filling, are sewed or pinned firmly to the ticking strips. When the entire quilt is attached, the material is held firm by the sides of the frame, which are securely clamped to hold it in position for working.

66. Size of Comfortables.—Ready-made comfortables generally come in one size, which is large enough for a double bed—72 by 78 inches. However, when comfortables are made at home, a size that fits a particular bed can be made. It is well to have a comfortable a generous $\frac{1}{2}$ yard wider and $\frac{1}{2}$ yard longer than the mattress. This size gives sufficient material for cutting off and refinishing the ends when they become badly soiled, without making the comfortable too small.

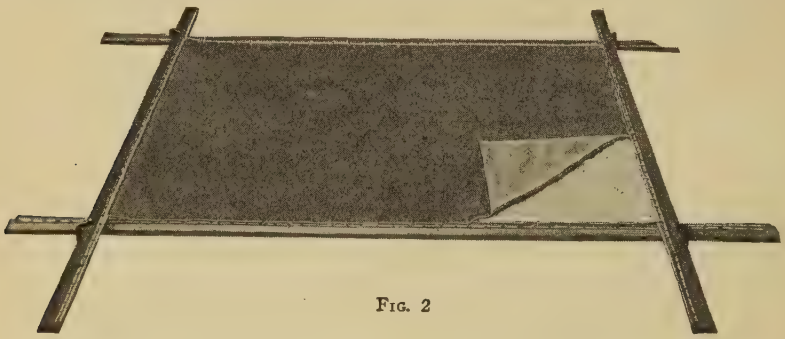


FIG. 2

67. Protection for Comfortables.—To protect comfortables from becoming soiled along their upper edge, a piece of cheesecloth may be attached there. Simply cut a strip of white cheesecloth about 24 inches wide and sew it over the end of the comfortable. Many thrifty housewives use the same method for the protection of their best blankets.

68. Making Comfortables.—A comfortable should run lengthwise of a bed. This means that for a double bed two widths and part of a third of 30-inch material are needed. Set up the quilting frames as directed in Art. **65** and pin the comfortable to the frames, as in Fig. 2, which shows how it will appear after it is partly pinned in the frames. Be very careful about the pinning, as shown at *a*, Fig. 3, in order that all the edges may have the same tension and the comfortable material may not be pulled apart.

69. Tying Comfortables.—When a comfortable of figured material is to be tied, usually the pattern can be used as a guide for the placing of the ties. When plain material is employed, a paper guide, as shown in Fig. 4, should be made.

FIG. 3

Decide on the number of inches you wish between the ties, this usually varying from 4 to 8 inches, and then cut a strip of paper of this width and notch it at the proper intervals. For example, if the distance between the ties is to be 6 inches, the paper strip

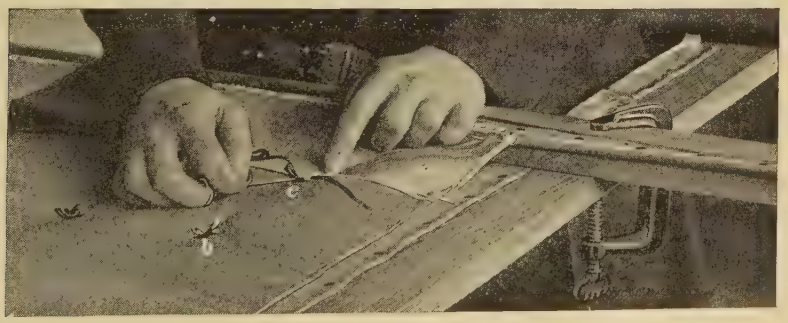


FIG. 4

should be cut 6 inches wide and as long as the width of the comfortable and then notched on each edge every 6 inches. Place one edge of the guide along the edge of the comfortable and pin it securely in place. Then put in the ties at every notch indicated on the guide.

70. Thread for Tying Comfortables.—For tying comfortables, various threads are used, such as wool yarn, ribbonzine, heavy mercerized floss, and even baby ribbon. Occasionally, Dexter cotton and wool yarn are used together, the cotton tying the two thicknesses of the comfortable together and the wool being used to make small rosettes that are tied with the cotton to the comfortable. These rosettes, when cut, are very fluffy and give a desirable finish to the comfortable.

The tiny bows of ribbonzine shown at *b*, Fig. 4, make very attractive ties. To prevent the bow from coming untied, it is advisable to take an extra stitch through the bow, as indicated by the needle at *c* in the illustration.

71. Edge Finishing for Comfortables.—After the tying of the comfortable is complete, the edges must be finished. For fancy comfortables, the two raw edges are turned in flat and sewed together by the machine or by couch-stitching. Sometimes two to five rows of machine or hand stitching are placed around the entire edge of the comfortable, the spacing between the rows of stitching being made from 2 to 3 inches apart. A binding is a very common method of finishing. Then, too, if the lining, or the back, is made 1 or $1\frac{1}{2}$ inches larger than the top portion, the lining can be turned over the top to give the appearance of a binding.

PIECED AND APPLIQUÉD QUILTS

72. The term *quilt* is generally used to designate a bed covering made by stitching together, in a certain design, two layers of cloth or patchwork and an interlining. The stitching, or quilting, may be worked over the surface in plain figures or it may follow very complicated designs, and it may be done by hand or by machine.

73. Filling for Quilts.—For filling quilts, ordinary cotton batting may be used, but for quilts upon which very fine work is to be done, cotton sheet wadding is preferred because of its smoothness and lack of bulkiness. Oftentimes worn blankets may be very satisfactorily used as the filling for quilts.

74. Origin of Pieced Quilts.—Few of the present generation have a large store of pieced quilts, as those were made in bygone days when materials were considered more valuable than time or

at least as much so. Then, all materials were woven on hand looms, and naturally the scraps that were left after the finishing of a garment were prized. The larger pieces were generally used for patchwork quilts, while the smaller pieces were cut and sewed for carpets and rugs. Though comfortables have largely supplanted quilts, it is not unusual to find persons at the present time who make very beautiful patchwork quilts.

Many elaborate patterns are used for these pieced quilts. Some of them have appliquéd, or top-sewed, patches, as they were called when Fashion introduced them.

75. Piecing of Quilts.—Quilt piecing has always been considered good as practice work for beginners in sewing because of the accuracy that is necessary in cutting and stitching. To have a wholly satisfactory quilt, jagged joinings must not exist. A careful worker will take great pains to have all blocks the same to $\frac{1}{16}$ inch, which means that each piece for a block must be cut true with the grain of the cloth and sewed together with even seams. Then, in putting the blocks together, more care than in piecing is necessary so that the blocks will meet exactly at all points. To insure this, many pins should be used along the line of seaming.

76. The piecing of a quilt usually follows some geometric design, unless it is of the crazy-patch type, where the pieces, just as they are, are sewed together or basted on a lining large enough to form the quilt. The edges of the joinings in pieced quilts are often covered with catch-stitching or other fancy embroidery stitches. At one time, all pieced quilts were made entirely by hand, but at the present time quilts are often pieced by machine.

77. Material for Back of Quilt.—The back of a quilt of wash material may be white or of a color that matches the prominent color or tint in the piece-work. The material of the back should be soft and in keeping with that used in the piecing, as fabrics similar in texture will quilt together much more easily than if one is over-firm or flimsy.

78. Setting Up the Quilt.—For hand-quilting, the pieced top is set together complete, the size of this determining the size of the bottom piece. When the bottom piece is seamed together, both the top and the bottom should be pressed carefully from the wrong side so that both are entirely smooth. Then the bottom

piece is put in the frames with the seams up and covered with a very smooth, thin layer of cotton or filling. The top is carefully laid on so as not to disturb the cotton in any way and it is neatly stretched in place just the same as for a comfortable.

79. Marking for Quilting.—When this is done, the markings should be made for quilting. These are usually made with faint-colored chalk, the idea being to use a color of chalk that will not discolor the fabric enough to be evident after the quilting is completed. Some use the chalk free-hand in marking a design, but the safer and more accurate way is to prepare a pattern of heavy-weight paper, shaping it just as you want the quilted lines to appear, and then use this as a guide in marking the design, which may be square, diamond, fan, or feather shape, the feather shape being, perhaps, one of the most difficult designs to do.

If the top is an appliquéd one, the marking may be omitted as the quilting may be done around the appliqué designs and the spaces between then filled in with square or diamond quilting.

80. Procedure in Hand Quilting.—After the design is marked, thread a No. 7 or 8 sewing needle with medium-weight thread, usually white. The good quilter takes just enough thread in the needle at one time to do one marking or space, so that she has fresh thread for each row and no beginnings in the middle of a row of quilting. To start the quilting, tie a small knot in the thread and pull the knot through the fabric so that it is imbedded in the cotton and entirely concealed. Proceed then with the quilting, which is, in reality, running-stitches, always making sure that each stitch comes through all thicknesses. The left forefinger usually follows underneath to make sure of this; consequently, it is advisable to wear a small piece of adhesive tape or a bandage or a second thimble to protect the finger from needle pricks. When the row of quilting is done or the needleful of thread is used, finish it over with two or three tiny back-stitches, which should hold it securely.

81. Procedure in Machine Quilting.—Quilts of plain material are often quilted by machine in squares or diamonds, or with lengthwise stitching, the quilting being done easily with a quilter as a guide.

To prepare the quilt for machine quilting, put it in the frames in the regular way. After it is stretched tightly in place, start

to roll from one side, turning the roll over toward the top of the quilt. As the quilt is rolled, the end pieces of the quilting frames may be taken out, leaving just the two side strips. One of these may be slipped under the arm of the sewing machine. Then the quilter is adjusted to mark the desired width and the quilting started. The roll will serve to keep the quilt in position while the quilting is being done. Quilt the material with lengthwise stitching, extending the quilting across the entire width. Then remove the side pieces of the frames and put the quilt on the machine and quilt it in diamonds or in squares, as you choose.

82. In machine quilting, a long stitch is often a temptation because the stitching can be completed more quickly, but a medium-length stitch is much more attractive and much more satisfactory when the quilt is completed. Some prefer to use a short stitch and then to stretch the quilt a little bit as the stitching is being done to give a medium-length stitch. This will avoid any breaking in the stitching line which might occur after the quilt is finished if the stitching is not elastic enough.

DOILIES, RUNNERS, SCARFS

83. Fashion is very solicitious about such details of home furnishing as doilies, runners, and scarfs, and justly so, for they play an important part in protecting furniture, in bringing out beautiful color effects, in keeping a room harmonious, and in attaining the unusual touch so much desired.

All kinds of materials are employed for such articles, from leather and felt to delicate silks and laces. Fashion usually dictates when these materials should be used, but the general character of the room should be taken into consideration if the best results are to be attained.

84. **Doilies** vary in size and shape and should be made to agree with the furniture on which they are to be used and to afford the protection that they are expected to give. They are generally made round or oval, of white or ecru linen, and with embroidered or lace-trimmed edges.

85. **Runners** and **scarfs** are similar to doilies so far as materials are concerned, but they are generally made to match the

curtains or draperies of a room. They are used on tables, dressers, buffets, and similar pieces of furniture.

86. *Table runners* may be made in various widths, but they are usually 16 to 24 inches wide, depending on the table, and of a length to hang well over the edges. They must be firm enough to hold in place well.

87. *Dresser scarfs* may match the counterpane or the curtains; or, a bedroom may be so furnished that the curtains, counterpane, and dresser scarfs are alike. An important point to consider in connection with these scarfs is protection, it being usually advisable to make them fit the dresser top exactly.

88. *Buffet covers* may be made like table runners or they may be in sets of two or more doilies, according to fashion.

CUSHIONS

89. The charm of many a room depends on a great number of gay, fluffy cushions. These bits of comfort lend the cozy, homelike air that is often sought for in vain; consequently, their importance should not be overlooked. They may be introduced into practically every room, small ones to tuck into large chairs and large firm ones to serve as foot rests.

Cushion covers are made both simple and elaborate of such materials as silk, lace, leather, cretonne, velour, tapestry, rep, terry cloth, and linen. At times, they are shirred, tucked, plaited, embroidered, appliquéd, and even beaded. They may be made round, square, oblong, or in roll effect.

WINDOW DECORATIONS

SELECTION OF CURTAINS

90. Probably no other item of home decoration gives the homemaker more pleasure and yet more concern than do the selection and proper draping of her curtains. She must remember that they should be in harmony with the decoration of the room, and yet practical in order to insure coziness or privacy. In an attempt to accomplish one effect, the others should not be overlooked.

Window draping is governed chiefly by the general character of the room, in which figure conspicuously the height of the ceilings, the amount of light admitted, and the number, size, position, and architecture of the windows. Since these details vary greatly in different houses, no decided rules can be given. With the proper care exercised, however, the material may be selected and the arrangement planned so as to give the appearance of good taste and still not exceed the right cost.

TYPES OF CURTAINS

91. An idea of the kinds of curtains in general use and the usual type of windows should prove helpful in deciding the style of decoration best suited to certain windows.

92. Glass, or **sash, curtains,** which hang close to the window glass either from the top or from the center are made of very sheer material, are hung straight, and are usually finished with a wide, plain hem. They should just touch the window sill.

93. Panel curtains furnish a means of decorating windows where it is advisable to have curtains without fulness. Such curtains are hung from the top of the window, close to the glass, and are woven in various widths in many attractive patterns.

94. Draw curtains are often used as a substitute for roller shades. These may be used as overdraperies and drawn together over the net curtains, or they may be made of pongee or other soft, light-weight material and serve as the only decoration for a window. This idea is very often carried out in the treatment of sun-parlor and casement windows. In this way, they serve the twofold purpose of insuring privacy and providing an attractive means of decoration.

This arrangement of curtains also proves satisfactory as a covering for built-in book-shelves and for French doors, and thus affords an opportunity to introduce a pleasing color scheme into a room.

95. In making draw curtains, it is necessary to sew small rings at equal distances to the back of the heading, as shown in Fig. 5, placing them far enough below the top of the heading to conceal them. About 8 yards of cord is required for a window of ordinary size; also, two pulleys and two small weights to hold the

ends of the pulley-cord in place are needed. The cord is run over one pulley, as at *a*, and through the rings to *b*, where it is tied in a single knot. Then it passes through the rest of the rings over the other pulley, as at *c*, and back through the rings to *d*, where it is tied again. Then it passes through the rest of the rings and over the first pulley again. Pulling one of the weights closes the curtains and pulling the other one opens them.

The curtains should be secured to the window frame in the upper left- and right-hand corners to hold the outer edges of the curtains in place when the cord is drawn. This may be done by placing two small hooks in the window frame and fastening a small ring in each corner of the curtain, as shown here.

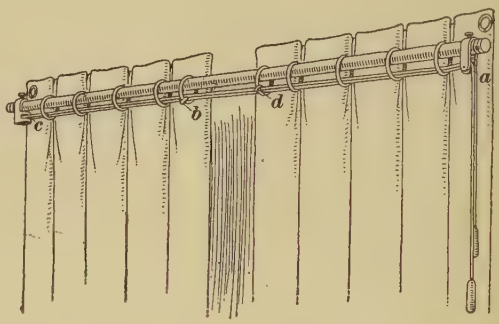


FIG. 5

96. Overdraperies. — The length of overdraperies depends to a great extent on the height of the room. In some cases, where the ceilings are low, it is advisable to decorate the windows so as to give the appearance of height. This may be accomplished by hanging the draperies to reach the floor.

In other cases, the ceilings may be too high. Then it would be necessary to arrange the overdraperies so that they disguise this feature. Draperies hung to reach just below the sill will prove satisfactory in such rooms.

Overdraperies should be hung over the window frame, the rods being placed at the extreme outside edges.

97. Curtains or overdraperies that are to be held back with cords or bands should be cut sufficiently long, say to extend about 3 inches below the sill, so that when they are hung in place the inside lower edges will just reach the sill. These edges will appear shorter than the outside edges, as the extra length is taken up when the curtains are drawn back.

98. Valances.—When thought of in connection with curtains, valances are short draperies across the top of the window or door.

They furnish a special means of giving windows an individual touch and vary from the straight gathered ruffles, known as the *shirred valances*, or *Dutch* effect, to the fitted, shaped finishes trimmed with puffings or braid and hung plain or having their fulness laid in plaits of various kinds. These may be put on a rod if the design permits, or they may be fastened to valance boards, which are especially made to fit in box-like fashion over the top of a window.

FIG. 6

TYPES OF WINDOWS

99. Door Windows. In the approach to a home, the door is the first thing to attract attention; consequently, the decorating should be such as to create a pleasing impression.

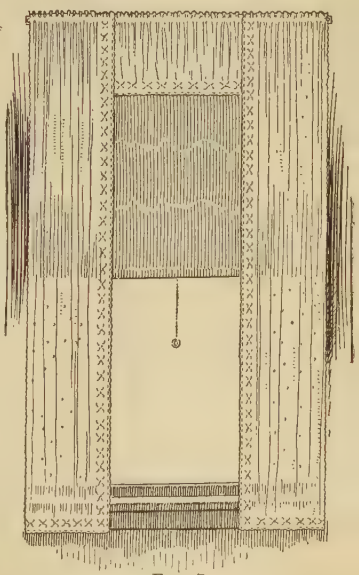


FIG. 7

Numerous window designs are found in doorways and each presents an interesting problem. The doorway illustrated in Fig. 6 gives an idea for the treatment of a center- and side-window arrangement, but the same idea may be carried out where there is only one window. Sheer net curtains are shirred top and bottom on rods having a 1-inch heading above and below the rods. This heading gives an attractive finish, but it may be omitted if desired and the curtain shirred on without a heading.

100. Living-Room or Dining-Room Windows.—In many homes, there is the ordinary rectangular window that, because of its simplicity, needs as careful consideration as windows of unusual design require. Windows of this type are very often treated in the Dutch fashion, as illustrated in Fig. 7. The curtains and valance are made with a loose casing and a 1-inch heading above the rod, and the valance is hung between the curtains.

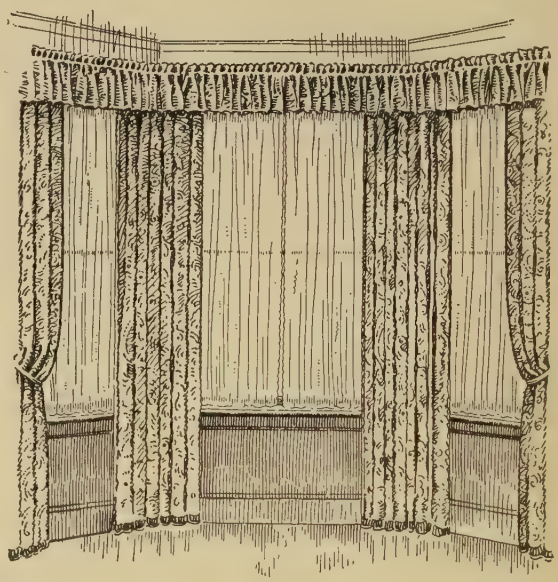


Fig. 8

This treatment may be varied by placing the valance on a separate rod and letting it extend the full width of the window over the curtain, a plan often followed when the surrounding conditions make it inadvisable to use overdraperies. In such a case, the heading on the curtains may be omitted as the top of the curtains is entirely covered by the valance.

101. Bay Windows.—The bay window is another type that requires special consideration in the matter of curtains or draperies, and many are the ways to arrange such a window attractively.

One pleasing and very simple method of treatment is shown in Fig. 8. Glass curtains of sheer net or marquisette are hung at the windows and overdraperies that reach to the floor are hung at each end. If the space should be broken, overdraperies may be hung between the windows, also, as shown here. For variety, the end curtains may be drawn back and held in place by a cord or band. The valance is shirred and placed on a separate shaped rod, which extends the width of the bay.

This treatment may be varied by hanging panel curtains at the windows and by using a plaited valance, rather than a shirred one.

102. French Doors.—The French door affords an opportunity to add an artistic touch to a room. This is especially interesting in the summer home where the doors open into a sun parlor. A very effective treatment is shown in Fig. 9, where net is shirred on rods at the top and bottom of the door, with a heading above and below the rods. These curtains cover only the glass in the doors. The overdraperies, if used, may be made with a shirred or plaited heading and hung from a rod placed just under the cornice, or top of the door.

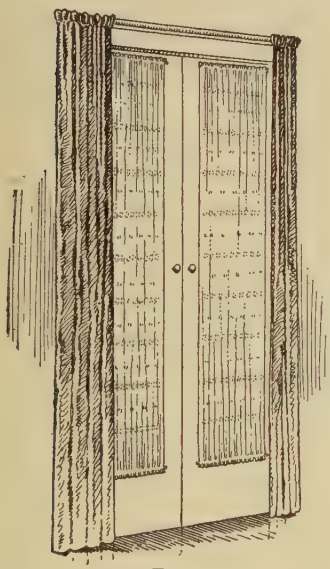


Fig. 9

If, desired, the net curtains may be hung from a top rod and left free at the lower edge.

103. The glass curtains are sometimes omitted, especially in country homes where the outlook is pleasing. In such a case, bright-colored curtains in harmony with the surroundings prove very satisfactory.

104. Kitchen Windows.—In many homes, it is considered a needless expense to hang curtains at the kitchen windows, but even if only a kitchenette is to be considered, there is probably no other room in the house in which more time is spent and which, therefore, should be made as cheerful and attractive as possible. And curtains help considerably to give an air of coziness that is very delightful in this room.

Curtains of firm scrim, marquisette, fine gingham, light-weight unbleached muslin, Swiss, voile, or a good quality of cheesecloth are suitable for kitchens and will hold up under the strain of frequent laundering and the steam vapors that are inevitable in a kitchen.

105. The easiest and most satisfactory treatment for kitchen windows is to hang the curtains straight from a rod at the top of

the window to the sill. This method, which permits the curtains to be laundered with less labor, is always followed when the windows are small and high, as over a sink or other kitchen equipment.

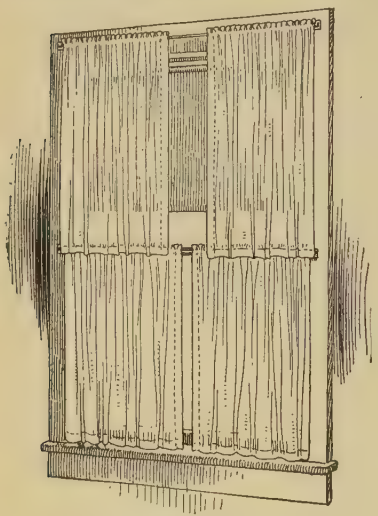


FIG. 10

In the case of windows of regular size having both upper and lower sections, the curtains are often hung from the middle sash over only the lower part. But if the light admitted is too intense and it is advisable to keep the upper half of the window covered, two sets of curtains may be used effectively, as shown in Fig. 10, one hanging from the top to the middle sash and the other from the middle sash to the sill.

106. Bathroom Windows. The window treatments discussed for the kitchen may be satisfactorily applied to bathroom windows also. The chief requirements are to have the arrangement simple and the material such as can be laundered easily.

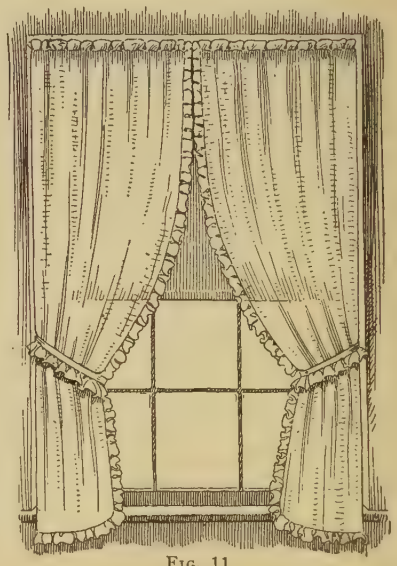


FIG. 11

107. Bedroom Windows. Another interesting problem is planning for the bedroom windows. The outstanding feature of such windows should be daintiness, and probably no treatment emphasizes this point better than ruffled curtains, as shown in Fig. 11. Such curtains may be hung straight or held back with a novelty or a ruffle-edged band, as illustrated. If hung straight, they should just clear the sill, but when held back they should measure about 3 inches longer in order to allow for drawing back.

108. Bedroom-window curtains are especially attractive when made of dotted Swiss or cross-bar marquisette. The width of the ruffle is a matter of choice, but $1\frac{1}{2}$ to 2 inches is a good general width. The outer edge of the ruffle may be turned in a narrow hem or it may be picoted and the other edge gathered and joined to the curtain in a fell seam. This gives a neat, smooth finish.

Another method of making the ruffle consists in finishing both edges alike and then gathering the ruffle on to the curtain so as to leave a tiny heading beyond the stitching. This gives a very pleasing effect and requires only one row of stitching.

If ruffled curtains are not desired, simple straight curtains with plain hems, lace, or braid are very satisfactory for bedrooms.

109. Casement Windows.—Many housewives have the interesting problem of decorating casement windows. Fig. 12 shows a very simple but pleasing treatment of such windows. The curtains, which are made of net, have no heading and reach just to the sill of the window. They are placed on the inside rod. The valance and side curtains are made with a heading and are placed on the outside rod. In this case, the overdraperies should come at least to the lower edge of the window frame.

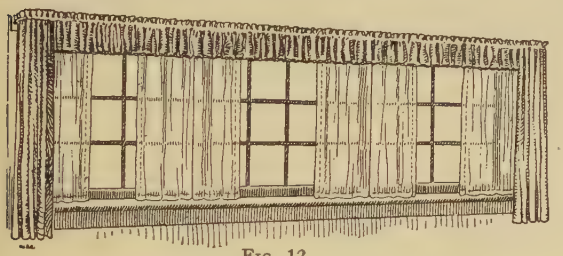


FIG. 12

This treatment of a group of windows may be successfully used also where casement windows are placed above built-in furniture, such as bookcases or buffets.

CURTAIN MAKING

MEASURING FOR CURTAINS

110. Accuracy in measurements is absolutely essential to insure correct results in finished curtains. A yardstick should always be used in preference to a tape measure as the tape is apt to stretch and cause incorrect measurements.

In the taking of measurements, consideration must be given to the type of window and the position of the fixtures. Usually,

measurements are taken from the top of the rod the desired length of the finished curtain and to this measurement is added sufficient allowance for hems and headings.

PREPARING MATERIALS

111. Cutting.—The most important point in preparing material for curtains is to cut it straight. All materials are woven evenly, but in the process of bleaching or finishing or placing them on a bolt, they are sometimes stretched and appear crooked when measured off. If this is the case, pull the material carefully on the bias, and then measure the proper length on the selvage and draw a thread. This crosswise mark will serve as a guide for accurate cutting.

112. Preserving the Freshness of Materials.—As a great deal of handling deprives material of its "new look," it is advisable to handle the material as little as possible in the making of the curtains. This can be accomplished by basting only where absolutely necessary. By pinning the hems in place and pressing them with a moderately hot iron, much basting can be omitted and the material will retain its stiffness instead of looking limp and stringy when hung.

Soft materials that have no body require careful basting to hold the hems in position.

ALLOWANCE FOR FINISHES

113. Width of Headings.—The proper allowance for headings is an important feature of curtain-making. For the average or ordinary window, this allowance is governed by at least three factors, the weight of the material, the fulness of the curtain, and the position of the fixture on the window. A good standard is 1 inch, although heavier materials may have a wider heading. In no case should the heading be allowed to extend above the window frame nor made so wide that it will droop over.

114. Width of Casings.—A common error in curtain making is to have the casing too narrow for the rod to slip through easily. This point cannot be too strongly emphasized, for if the casing is tight the curtain will be damaged when the rod is inserted. An allowance of $2\frac{1}{2}$ inches at the top of a curtain permits a 1-inch heading and leaves a generous casing that will accommodate either

a round or a flat rod. A narrower casing may be used, but it is advisable to have the width of the casing twice that of the rod.

A thimble or a glove finger placed over the end of a round rod will allow the curtain to slip over the rod easily and avoid any danger of tearing the material.

115. Allowance for Shrinkage.—In materials that are apt to shrink, an allowance should be made at the top of the curtain. This may be done by allowing twice the amount for heading and casing and turning it double; then, as the curtain shrinks in laundering, it may be altered from the top. Some materials do not complete their entire shrinkage in the first laundering and must, therefore, be altered more than once.

116. Width of Hems.—The next thing to be considered is the width of the hems. This width is usually a matter of taste, but $1\frac{1}{2}$ to 2 inches is very satisfactory in almost every case. The hems on the bottom and the inside edges should be the same width. Sometimes the lower hem is made wider than the inside hem, but the curtains are better balanced and give a neater appearance if the hems are uniform.

117. Allowance for Fulness.—Providing proper fulness for curtains is an important factor, for the charm of a window is often lost by having the curtains too full or too scant. Several points govern the fulness, namely, the width of the window, the weight of the material, and the size of the pattern.

For the average window, one and one-half times the width of the window gives a fulness that is satisfactory. In many cases, the material is sheer and the pattern small, and more fulness would give a softer appearance; then it is advisable to allow twice the width for fulness. For example, a window 36 inches in width, on which sheer material is used, should be hung with two widths of 36-inch material. This is the average narrow width of curtain material and on a window of this size it allows twice the amount for fulness. If 27-inch material is used, two widths would be sufficient if the material is of a rather heavy quality, as they would allow one and one-half times for fulness. Material 27 inches wide is rare, however, and is not used in very many cases.

The average-width material is 48 to 50 inches. Very often such material is too wide to use two full widths, and if split would

be too narrow. In such an event, it is necessary to cut the material so as to obtain the proper fulness.

118. For overdraperies, the material usually measures 36 to 50 inches in width. If 36-inch material is used, a full width is needed for each side curtain, provided the material is soft and light in weight. Heavy materials must be cut narrow enough to hang gracefully.

While 50-inch material is more expensive, it often proves more economical in the end as it can be split for side curtains and thus requires less material than narrower widths. It is always necessary, of course, to consider the size of the window and the kind of material that is to be used before cutting the widths for overdraperies.

FINISHING CURTAINS

119. In the making of curtains, both hand and machine stitching play an important part. Because of the evenness of the stitching and the necessity for less handling, machine stitching is usually preferred to hand stitching, except in cases where unusual lace bandings or medallions, which seem to require hand work, are to be inserted. If the machine is to be used, however, the stitch should be fairly loose and should be lengthened enough to prevent puckering.

120. Applying Lace.—When a lace edge is applied to a curtain, it is placed in just far enough on the curtain to hold securely. Great care must be taken to ease the edge when applying the lace in order to have the curtains hang properly. If the edge is held tight, it will cause the curtains to draw up and hang very unevenly.

121. Applying Braid.—Two methods may be employed in applying braid. In the first, the braid is applied by machine to the outer edge of the curtain. As in the case of lace edging, the braid should be eased a trifle to prevent drawing. Fringe, also, may be applied in this manner.

In the second method, the braid is placed in on the curtain the width of the hem. If you wish to use this method, baste the hem in position and then baste the braid along the same line. Next, secure the braid and hem at the same time with very small running-stitches on both edges of the braid. In turning the braid at the corner, miter it.

122. Weights in Hems.—When overdraperies are made of light-weight materials, they are liable to cling to the other curtains and not hang properly. In such a case, they may be weighted down by placing a weight in each corner of the lower hem. Probably a more satisfactory method consists in inserting a tape of small weights in the lower hem, for this causes the curtains to hang evenly without sagging at the corners.

In some cases, it is advisable to use both kinds of weights, as the stitching on the edges of the curtains will frequently cause them to draw and the tape may not be heavy enough to weight them evenly.

123. Making Valances.—The depth of a valance is a matter of choice, but it should usually be 12 or 13 inches, finished, for practically all windows. The depth may vary, as in a shaped valance, but it is well to have the deepest point not exceed one-fifth of the length of the window.

124. Valances are of four distinct types, namely: shirred, box-plaited, pinch-plaited, and plain.

125. The **shirred valance** is the one most easily made and probably most commonly used. For fulness in a valance of this type, allow twice the width of the window. For example, if the window is 40 inches wide, allow 80 inches for the finished valance.

Turn a hem at the top, allowing for a heading and a casing, as previously explained for curtains. Then turn a hem at the lower edge to correspond with the hem on the inner edge of the side curtains. When finished, place on the rod and arrange the fulness so that it is evenly distributed.

126. The **box-plaited valance** is better suited to heavy materials than the shirred valance. The width of the plaits is gauged by the size of the window.

First turn a hem at the top, say 2 inches, and one at the lower edge to correspond with the inner hem of the curtain. Then mark the valance for the plaits. The amount of fulness allowed for such a valance depends on the width of the plaits and the distance between them. For example, if a 4-inch plait is desired, allow three times this amount, or 12 inches, for each plait. If the box plaiting is to be solid, that is, if the edge of one plait is to touch the edge of the next one, no allowance for space between the plaits

is necessary. If space between the plaits is desired, it is usually made the same as the width of the plait.

127. The **pinch-plaited valance** is made in the same way as the box-plaited valance, but the finished box plaits are pinched up into three or more equal parts that stand out rather than lie flat. These plaits are tacked together for from 1 to 3 inches below the top of the valance so that they hold securely.

A valance of this type is hung on the rod by small rings sewed to the back of each plait far enough below the top of the heading to conceal them.

This method of providing fulness may be used at the top of curtains as well as in valances. It is especially appropriate for draw curtains.

128. The **plain valance** is more difficult to make than the other valances, because in nearly every case it requires a facing and a wooden or beaver-board frame to which the valance may be secured. Many attractive designs may be worked out in a valance of this type by shaping the lower edge in various ways.

DEFINITIONS OF USEFUL TERMS

1. Familiarity with the numerous terms and expressions that pertain to sewing and dressmaking is of importance to every one engaged in this work. To the woman who sews for others, a knowledge of such terms is particularly valuable, for very often her customers are thoroughly conversant with these matters and naturally expect her to be master of them as well as of her technique. On the other hand, it is her privilege to help those of her customers who are not familiar with the intricacies of the subject, for they really look up to her for such information. Then, too, a professional dressmaker occupies a much higher place in her profession if she is well versed in everything pertaining to her work.

Such knowledge is also of considerable value to the woman who sews merely for herself and her family. Seldom has she any one on whom to depend for help and she must be able to read the fashion magazines intelligently if she wishes to make the most of her dressmaking skill.

It has often been said that those engaged in sewing and dressmaking are more negligent about just such matters as these than the members of other professions, but dressmakers can easily dispel ideas of this kind by exerting every effort to become true masters of their art.

2. With this need in view, the list of terms that follow was prepared. Included in it are words and expressions pertaining to the subjects of sewing and dressmaking in general, as well as many of those used in fashion publications and by manufacturers. Familiarity with this list will therefore provide you with a key to fashion language and will make fashion information much more accessible to you.

Very little attempt has been made to include extremely common terms, trade terms, or words that are merely seasonal or that appear not to have permanency. It is true that every season brings new materials, new ideas, new processes, but these are usually an elaboration or a modification of something that has gone before and has become standard and their similarity to an established term usually makes their meaning clear.

3. Since it is just as important for you to know how to pronounce these terms correctly as to understand their meaning, the pronunciation of the more difficult words is given. In a few cases, where it is deemed advisable, the French pronunciation, marked F., is also given. The key to the marks used, which precedes the list and which has been made just as simple as possible, shows by means of easy, familiar words just how the sounds indicated by the various marks are pronounced. Careful study of this key and reference to it at any time you are in doubt as to the sounds intended by certain marks will enable you to pronounce the sounds with very little difficulty.

The accenting of words is an important part of their pronunciation, many of them being mispronounced because the accent is placed on the wrong syllable. The acute accent (′) is used to mark the syllable of a word that is to be accented; that is, the one that is to receive the stress of the voice.

KEY TO PRONUNCIATION

ā, as in fate	ē, as in eve	ī, as in ice
ă, as in fat	ĕ, as in met	ĭ, as in ill
â, as in care	ê, as in there	ī, as in police
ä, as in art	ę, as in prey	
à, as in ask	ē, as in fern	
ō, as in note	ū, as in use	ñ, as in cañon
ŏ, as in odd	ŭ, as in up	o͞o, as in food
ô, as in lord	û, as in urn	o͝o, as in foot
	ū, as in French lune / in German mude	

A

abbé cape (à-bā′). A small shoulder cape like that worn as a part of an abbot's costume.

accessory. Anything that aids the principal agent in a subordinate way; an accompaniment.

accordion plaits. Narrow, straight plaits like those in the bellows of an accordion. They range in width from ⅛ to ½ inch and are put in by means of steam.

agaric (ăg′à-rĭk or à-găr′ĭk). A cotton fabric of loop-yarn construction having a surface similar to fine Turkish toweling.

aigret (ā-grĕt′ or ā′grĕt). See egret.

A jours (à′zhur). A French term meaning open-work and applied to embroidery, knitting, etc.

albatross. A soft, loosely woven, crêpe-like woolen material in black, white, and colors, similar to nun's veiling; also made in fancy weaves; used for dresses.

Albert cloth. Reversible, double-faced woolen material, each side having a different color. Used for coats, suits, and wraps.

Alençon lace (à-lĕn′sŏn; F. à-lān-sôn′). A needlepoint lace having a sheer net ground and a solid design whose edge is outlined with a cord. It is very expensive but is imitated in an inexpensive machine-made lace that is much used on ready-to-wear garments.

all-over lace. Any wide lace, silk or cotton, having both edges finished the same and containing a pattern that repeats the entire width and length. It has many uses, being employed for entire dresses or for parts of a dress.

alpaca (ăl-păk′a). A strong, elastic, wiry fabric of plain weave with cotton warp and alpaca or hair filling. Used for men's summer suits and coat linings, and for women's tailored skirts.

analogous harmony (à-năl′ō-gŭs). Harmony produced by associating distant but related tones of colors. Thus, when two tones from two related scales are brought together, an analogous harmony results.

angora wool. The wool of the angora goat, used in the making of mohair.

antique lace. A hand-made pillow lace of heavy linen thread in large, open, rectangular, knotted, and sometimes irregular mesh, which gives it the appearance of darned lace. It usually contains rare patterns, all kinds of designs being worked in the net by darning, and as it is hand-made, it is expensive. Imitation antique lace is sometimes used in draperies.

Antwerp pot lace. A very rare bobbin lace characterized by a vase or basket of flowers in its design. It was formerly made and worn to a great extent by the women of Antwerp as a trimming for their caps.

appliqué (à-plē-kā′). Any ornament in cloth, wood, or metal that is laid on and applied to another surface. It may be a band or a separate design, such as leaves, figures, etc.

apron. An article of dress made of cloth, leather, or other material to protect or adorn the front of a person's clothes. Aprons were worn in England as early as the 14th century. Later, they became a part of fashionable dress, being made of very fine materials, ornamented, and edged with lace. In Queen Anne's time (1702–1714), silk aprons trimmed with gold lace were worn, and in George II's reign (1727–1760), long plain aprons were popular. Aprons of fine lace were worn with formal costumes in colonial times. Serviceable and ornamental aprons continue to be worn up to the present day.

apron tunic. An ornamental article of attire resembling an apron and a feature of modern modes.

arabesque (ăr-à-bĕsk′). A scroll effect or design usually made with cords, stitchery, or applied pieces outlined and perfected by Arabian or kindred artists.

Arabian lace. A curtain lace, usually ecru or drab in color and corded with a heavy, darker ecru or drab cord. Imitations of this lace are usually cheap and shabby in appearance.

arc. Any part of a line that forms a circle.

armure (är mūr). A large variety of dress materials made of Botany wool, mohair, cotton, or artificial silk or combinations of these fibers. It is woven in bird's-eye and in diamond effect, and sometimes in two colors. Like alpaca, it is used for linings, skirts, and suits.

arrowhead. An ornamental stitch resembling the head of an arrow and used on tailored garments at the corners of coat collars, pockets, and pocket laps, as well as at the termination of seams, tucks, and plaits, at the end of machine stitching, and at a given point on tucks.

art linen. A variety of linen having a flat thread and used for stenciling and embroidery.

artificial silk. An imitation of natural silk produced by treating cellulose until it becomes a gummy solution, and then pressing it through tiny holes so that it comes out a fine thread with a glistening, white, silky appearance. A number of these fine threads are joined and twisted to make the commercial sizes used most. It has a field of its own, but fabrics in which it is used should never be represented as true silk.

artois (är-twä′). A very long cloak with lapels and three or four capes, the lowest being cut to a point in the center of the back. This style of wrap was worn by women in England and America during the reign of George III (1760–1820).

astrakhan (ăs′tra-kăn). (1) A woolen or silk material of considerable warmth having a long, closely curled pile that imitates the fur of the real astrakhan lamb. Used for coats, caps, muffs, and scarfs. (2) The skins of very young lambs from Astrakhan, Russia, of which muffs, collars, and coats are made.

B

baby lace. A name used to designate any narrow, dainty, light lace, whether cotton or linen. It is used chiefly in the making of layettes and for trimming dainty dresses and undergarments for children.

baby lamb. The fleece of very young Persian lambs, having a finer curl than Persian lamb itself.

baby ribbon. A term applied to the narrowest of ribbons, much used for children's garments.

back-stitching. A sewing operation made by taking a very short stitch forward and then putting the needle back each time into the end of the last stitch, always advancing from the under side of the material.

badger. A coarse, long-haired, wooly fur in light beige with black and white tips. Also called *blaireau*.

Balkan blouse (bäl′kän). A blouse that is gathered into a wide band around the hips. This blouse came into fashion during the Balkan war, 1912–13.

band. A flat, flexible strip of any kind of material used for a binding. In the 15th century, ruffs were called bands. They were made of linen or cambric, and were stiffened with starch, underpropped, or else allowed to fall upon the shoulders, when they were called *falling bands*. Our term bandbox comes from the original use of such boxes as were used for bands and ruffs.

bandeau (băn-dō′ or băn′dō). A device of various shapes made of buckram and wire and used to adjust a hat to a particular head-size or to raise it from the head at a certain angle. Also, a narrow band or fillet encircling the head.

bangkok (băng-kŏk′). A hat woven of wood. It is so termed because it suggests the national head-gear of Siam, whose capital is Bangkok.

bangs. A portion of the front hair cut off short and even and worn hanging down over the forehead.

bar. (1) A group of cross-threads covered with the buttonhole-stitch or the over-and-over-stitch and used to stay the ends of a buttonhole and prevent them from running out, to form a trimming at the end of the seam, and to take the place of an eye, when it is sometimes called a *loop*. (2) It is also used in connection with lace, when it refers to the threads that connect the solid parts. Here, it consists of two or more strands that are either corded or covered with buttonhole-stitches. Other names for it in this use are *pearl*, *leg*, *tie*, and *bride*.

barathea (băr-ȧ-thē′ȧ). A material of fine, soft, close weave in imitation pebble effect. It is made with silk warp and worsted filling or with cotton warp and silk filling. Used for dresses and light-weight suits.

barré (bȧ′rā′). A French term applied to fabrics having stripes or bars running from selvage to selvage.

barret (băr′ĕt). An ancient flat military cap.

basket cloth. A cotton material of basket weave used as a foundation for embroidery.

basket weave. A weave in material made by crossing two or more warps and fillings each time.

basque (bȧsk). A woman's tight-fitting dress-waist made separate from the skirt and having the waistline finish attached to the waist portion. It was originally copied from the costume of the Basque peasants of France and Spain.

basting. A sewing operation consisting in the sewing together of two thicknesses of material or the marking of stitching lines by means of long stitches. In *even basting*, all the stitches are the same length; in *uneven basting* long and short stitches are used; in *diagonal basting*, the upper stitches are long and diagonal.

basting cotton. Cotton thread used for basting, similar to sewing cotton except that it is weaker and is not finished so smoothly.

batavia. A light-weight woven fabric made of wood fiber and cotton and used for summer hats. It comes from Batavia, the capital of Java, in the Dutch East Indies.

bateau neck line (bȧ-tō′). A broad neck line, also known as the boat neck line, which widens out on the shoulder and exposes a part of it.

batik (bȧ-tēk′). The Javanese process of coloring fabrics, consisting in pouring melted wax over the proposed patterns and then dyeing the cloth, after which the wax is removed. The waxed portions will not take the dye.

batiste. (1) A fine, light, semitransparent cloth made in white and a few colors. In the fine weave, used for underwear, lingerie dresses, and blouses; and in the coarse weave, for linings. (2) A light-weight, all-wool material with even warp and weft in plain colors similar to challis, except that it comes in plain colors only. Sometimes called *tamise cloth;* in very light-weight called *chiffon batiste*. Used for dresses. (3) A sheer, plain or figured washable silk fabric similar to silk mull. Used for summer dresses and inexpensive dress foundations.

bats. Women's heavy, low shoes, laced in front and worn in England and America in the 17th century. The word is still used in some parts of England for similar shoes.

Battenberg lace. A tape lace, made both by hand and machinery, consisting of a fine linen braid or tape woven together with linen thread into all kinds of designs. Handmade Battenberg is used for collars and cuffs on women and children's coats, while the coarser, machine-made designs are found in draperies and fancy work. This lace is a form of Renaissance, which it resembles closely in design and workmanship, although it is not so fine.

bayadere (bā-yȧ-dēr′). An effect obtained by weaving material with the stripes running across the goods or by sewing on trimming horizontally.

beads. Small perforated spheres, balls, cylinders, etc., strung on a thread or attached to a fabric for decoration.

beading. (1) A form of narrow embroidery made on batiste, nainsook, or cambric and used for the joining of seams and the finishing of edges. Also called *seam beading, bead edge, veining, entre deux.* (2) A form of trimming made by applying beads in a row or a design.

beaver. The fur of the beaver, which is light-brown in color.

beaver cloth. A soft-finished, woolen fabric similar to kersey. The face is napped, laid down, and closely shorn and the back is napped. Used for coats.

beaver hat. A hat made of beaver fur and considered very fashionable during the 17th century. Though these hats have never gone com-

pletely out of use, the present beaver hats are usually made of a silk material or imitation fur.

Bedford cord. Material with lengthwise, raised cords and plain stripes between the cords; made in cotton and wool. Used for dresses, skirts, and children's coats.

beige (bēzh). The color of undyed, unbleached wool.

bell sleeve. A sleeve that is full and flaring at its lower edge, like a bell.

bengaline. A corded material with heavy, filled crosswise cords of wool or cotton covered with threads of silk or silk and wool. Used for skirts, suits, coats, and collars.

beret (bĕr'ĕt). A round, flat cap of soft material, with a full crown, worn by the Basque peasants.

Bermuda fagoting. A fagoting similar to single feather-stitches placed on the wrong side of sheer material so that their shadow shows through. It is used on any sheer material as a simple, practical trimming.

bertha. A form of collar for a bodice extending around the neck and over the shoulders in imitation of a short shoulder cape, which was formerly called a bertha.

binder. A sewing-machine attachment by means of which a binding is applied to the edge of material.

biretta (bĭ-rĕt'ȧ). A sectional cap, usually having a tassel at the center and worn by ecclesiastics of the Roman Catholic church and by some doctors of divinity, heads of university faculties, etc. This form of crown is much used in women's hats at different times.

bishop sleeve. A sleeve similar to that used in a bishop's robe, being loose at the hand and having fulness at the armhole.

blanket-stitch. An embroidery stitch used to ornament and secure the edges of certain parts of garments, particularly the edges of appliqué patterns. It is really a buttonhole-stitch with a single purl and the stitches taken a short distance apart.

blanket-stitch couching. A stitch consisting of one or more threads lying flat and held in position with the blanket-stitch. Like the plain couching-stitch, used to outline borders.

blanket-stitch seam. A method of joining two edges of material in an open seam by means of a single-purl buttonhole-stitch, three stitches being taken on one side and then three on the opposite.

blistering. The name given in England in the middle of the 16th century to a form of trimming produced by slashings in waists and sleeves, through which the under garments came in the form of puffs or blisters.

blonde. A type of person having flaxen or golden hair, blue, gray or brown eyes, and clear complexion.

blonde-brunette. A type of woman having light chestnut or brown hair, hazel, gray, blue-gray, or brown eyes, and medium complexion.

blonde lace. A form of closely woven bobbin lace, originally made in white and cream colors only; in the trade, however, the term is applied to silk bobbin lace of all colors.

bloomers. An article of dress resembling knickerbockers and worn with or without an overskirt by women, usually for athletic purposes. They are the result of an unsuccessful effort made in 1849 by Mrs. Amelia Bloomer, of New York, to establish a costume consisting of loose trousers drawn in at the ankles with elastic bands and a short petticoat.

blouse. A general term referring to almost any kind of waist worn by women with a suit or a separate skirt. It may be belted or allowed to extend over the skirt. Also, the long, loose smock of the English workman and the French peasant.

blucher (blōō'cher). A high shoe or half boot named for Field-marshal Von Blucher, who commanded the Prussian army at Waterloo, 1815. Also, a shoe made on the same lines as the water-tight shoes, with the tongue and the vamp cut in one.

blue. One of the chief colors of the spectrum, the color of the clear sky.

bobbin. A small slender spool, or a thin, deeply grooved disk, that fits in the carrier under the needle plate of a double-thread, or lock-stitch, machine and carries the lower thread. Also, one of the wooden cylinders that carry and steady the threads in pillow-lace making.

bobbin lace. Lace woven over a design on a pillow or cushion by means of bobbins.

bobbinet. A net having hexagonal or six-sided holes but no designs. It was originally made by hand with bobbins, from which it was named to distinguish it from net made with needle-point stitches. It is used for dresses, dress foundations, over-drapes, and draperies.

bodice. The waist of a woman's dress. Originally, the word referred only to tight-fitting waists, which were sometimes laced both in the back and in the front and were spoken of as a pair of bodices.

bodkin. An instrument that is blunt at one end and has an eye at the other. It is used to draw tape through a hem or a series of eyelets.

body lining. A coat lining that extends merely to the waist or a trifle below it.

Bohemian lace. A bobbin lace whose pattern is characterized by a braid or tape-like effect. It is imitated in machine-made lace, which is very effective. It is sometimes used for dress trimming, but as a rule the designs are too large and coarse for this purpose.

bolero (bō-lā′rō.) A Spanish jacket of short length with or without sleeves and without lapels, worn open in front over a bodice or waist of light material.

bolt. A roll of ribbon approximately 10 yards long. It is by the bolt that the manufacturer sells ribbon. Also, a roll of material of a definite number of yards. A roll of white cloth, as sheeting, is from 30 to 50 yards.

bombazine (bŏm-bȧ-zēn′). An English dress goods made of silk warp and worsted filling in serge weave and dyed in the piece. It is usually black and is much used for mourning purposes.

boa. A long, round scarf of fur, feathers, etc., for the neck.

bonnet. A covering for the top and back of the head as distinguished from a hat, which covers the top of the head only. A typical bonnet has ties, is without a brim, and leaves the face uncovered.

boot. Any form of shoe that extends above the ankle. The dainty, high silk shoes of our grandmothers' time were called boots.

Botany wool. A fine merino wool grown around Botany Bay, Australia.

bouclé (bōō-klā′). A medium-weight, soft, twilled material, made of cotton or wool, having nub, or loop, yarn for filling that produces a surface similar to that of astrakhan. Used for coats and capes.

bouffant (bōō-fȧn′). Having a full, puffed-out effect, as in the drapery of a skirt or in puffed sleeves.

bound buttonhole. A buttonhole whose edges are bound rather than worked with buttonhole twist. Buttonholes of this kind are bound with either material or braid.

box coat. A plain, loose coat, fitted only at the shoulders and having a box-like appearance. This type of coat was worn by coachmen in England during the 18th century, and it is probable that the origin of the name can be attributed to the fact that these men sat on the box, or raised seat, of English coaches.

box plait. A plait, that has a fold turned toward both sides, formed by folding a piece of material so that two edges come together on the wrong side at a point directly behind, or under, the center of the outside part of the plait. Box plaiting made in leather ornamented the armor used in ancient Rome. An *inverted box plait* is simply a box plait reversed. A *double box plait* is one having two folds on each side. A *triple box plait* is one having three folds on each side.

braid. A narrow, flat tape or woven strip for binding the edges of fabrics or for ornamenting them in other ways.

braided-band-stitch. An embroidery stitch formed by weaving threads back and forth in diamond-shaped form to fill in the space of a band or a border.

brassière (brȧ-syęr′). A close-fitting corset-cover, either plain or trimmed.

bretelle (bre-tĕl′). A sort of cape or decorative shoulder-strap extending from the belt in front over the shoulders to the belt at the back of the waist.

Breton sailor (brĕt'on or brē'tŏn). A hat with a rolling brim similar to that worn by the peasants of Brittany.

brickwork. Embroidery work that produces an effect resembling a brick wall. Parallel rows of padding-stitches are joined with connecting threads. It is used in both fancy work and dress decoration for bands and borders and where a large surface is to be covered.

brides. (1) The threads of warp or weft connecting parts of the pattern in lace. (2) A loop or a tie made in lace or needlework.

brilliantine. A very fine silk-wool fabric, similar to alpaca but of higher luster, woven with cotton warp and luster worsted or mohair filling. Used for men's suits, women's dresses, linings, etc.

broadcloth. Smooth, fine, soft-finished, closely woven, all-wool or worsted warp fabric with an up and down, or nap. The surface has a velvety feel and a little gloss and the back is twilled. Used for dresses, suits, and coats.

broadtail. The skin of a lamb of the broadtail family, which has been taken from its mother, she having been killed for the purpose.

brocade. The collective name for a large variety of silk, wool, and other dress fabrics woven with raised figures, usually in a different color and often of an embossed character. Gold and silver threads are frequently used on a taffeta, satin, or twill foundation to produce brocade. Used for dresses, suits, trimmings.

broché (brō-shę'). Having raised designs or elaborate figures woven on the surface of the material, as brocade. Also, decorated with threads that are introduced with the warp but that do not form a necessary part of the structure itself.

brogue (brōg), or **brogan** (brō'găn). Lately, many low-heeled, square-toed walking shoes ornamented with stitching have been called brogues. Formerly, brogues were coarse shoes worn by the natives of Ireland and the Scottish Highlands. Tradition tells us that a hundred years or more ago some one said that the thick speech of an Irishman sounded as though he were trying to talk with a brogue on his tongue. And we still say that the Irishman speaks with a brogue.

Bruges lace (brū'gĕz; F. brüzh). A fine tape lace woven together with a fine thread; it resembles duchesse lace but is somewhat coarser. The real lace is suitable for dresses, but the coarse weaves are more effective for table-cover finishes and curtains.

brunette. A woman or girl having dark complexion, hair, and eyes.

brunswick. A lady's riding habit said to have been introduced in England from Germany in 1750.

Brussels point lace. A net lace with designs made separately and appliquéd to a machine-made ground. The designs are sometimes made with bobbins, while the net is needle-point, the lace then being known as point d' Angleterre. Both the real and the fine machine-made Brussels point are used for dress trimmings.

buckram. Coarse, open-weave material, filled with glue sizing and used for stiffening purposes, chiefly in millinery. It is also used without being sized for underlining and for stiffening clothes.

bugles. Tube-shaped glass, jet, or composition beads now used for trimmings. In Queen Elizabeth's time, (1558–1625,) "bugles, beads, and other jewelry" were worn in the hair.

Bulgarian embroidery. A kind of embroidery that is alike on both sides and is made on coarse black or white muslin by means of bright-colored silk and cotton threads or with gold and silver threads.

bullion-stitch (bo͝ol'yŭn). An embroidery stitch, at one time called the post-stitch and named from its resemblance to the heavy, twisted gold-bullion fringe used for tassels, badges, and similar articles. It is made by winding a firmly twisted thread around and around the needle and then pulling the needle through and inserting it into the material. It is a very desirable stitch for wheat designs, tiny forget-me-nots, small sprays, etc.

bunting. A soft, open-weave cotton or wool fabric used for flags and for decorating purposes.

burnoose (bûr-nōōs′). A sleeveless, woolen cloak, worn by Arabs and Monks.

buskin (bŭs′-kĭn). A kind of half-boot laced with cord or ribbon and worn in ancient Greece. Buskins came into fashion in France with many other Greek styles during the time of the First Republic (1792–1804). They remained the vogue through the Empire period (1804–1814), and were also worn in England and in rare cases in America.

bustle. A pad or frame worn by women on the back below the waist to distend the skirts. Fashionable from 1880 to 1893.

butcher's linen. A heavy, stout, bleached linen of durable quality; comes in gray and bleached and is used for butchers' aprons, fancy work, dresses, and suits.

button. A knob of bone, metal, glass, or some composition, with a shank or with holes through which it is sewed to garments for trimming or for service.

button molds. A mold made of wood or bone to be covered with material and used as an ornamental button.

buttonhole. A slit made in a garment to receive a button and usually covered by means of a particular stitch known as a buttonhole-stitch. A *horizontal buttonhole* runs crosswise, a *vertical buttonhole*, up and down, and a *diagonal buttonhole*, diagonally.

buttonhole cutter. A tool used to cut buttonholes for tailored garments, cutting both a straight buttonhole and an eyelet with one operation.

buttonhole gimp. A very firm, small cotton cord, $\frac{1}{8}$ inch in diameter, closely wound with silk thread and resembling in appearance fine, silk-covered hat wire. It is used by tailors to strengthen buttonholes, being held around the opening so that the buttonhole-stitches can be taken over it.

buttonhole tied-stitch. A decorative, open-seam stitch used to join the edges of ribbon. On a bar-stitch that joins the ribbons, from four to six single purl buttonhole-stitches are worked by means of a second thread brought out a certain distance below the bar-stitch and fastened at a point directly opposite on the other ribbon.

buttonhole twist. A silk thread especially prepared for making buttonholes and eyelets.

Byzantine (bĭ-zăn′tĭn or bĭz′ăn-tĭn). Relating to the arts, architecture, and modes of the Byzantine Empire, which extended from 399 to the Fall of Constantinople in 1453.

C

cable cord. A softly twisted cotton cord in black and white, used for corded shirrings or finishes. Comes in various sizes.

cable-stitch. A chain-stitch made of heavy rope silk but not forming a perfect chain, for the needle, instead of being inserted in the preceding loop, is put in a scant $\frac{1}{8}$ inch to the right and below it. It is used as a braiding stitch, frequently on dresses and blouses and also in fancy work.

cabochon (kă-bō-shôn′). A small piece of buckram pressed into a dome or similar shape and much used in the construction of ribbon flowers and ornaments of like nature.

calendering. A finishing process in which the fabric is passed between heated steel rollers to produce a smooth, glossy surface.

calico. A plain, closely woven, cotton cloth with figured design printed on one side. It is used for dresses, aprons, and wrappers. It is often called *cotton print*.

cambric. A fine fabric, both linen and cotton, with a glazed finish; used for handkerchiefs, linings, and undergarments.

camel's hair. A fine, soft, warm fabric with a high, glossy finish, woven of long staple wool and having loose hair on the surface made entirely or partly of camel's hair. Used for coats, overcoats, and horse blankets.

camise (kă-mēs′). As part of the dress of the early Saxons, the camise was an undergarment worn next to the skin. After the Normans invaded Britain, in the 11th century, it was

decorated with embroidery, especially when worn by nobility. The camise and the tunic as worn by Roman women were probably the earliest forms of underclothing.

camisole. A dainty form of corset cover usually made of nearly straight pieces of material cut without shoulder portions, ribbon straps or separate bands of material being applied for shoulder support. In France, this word refers to a form of jacket or under vest. Very short sleeves or shoulder caps were a distinguishing feature of the camisoles worn a few years ago. These more nearly resembled a jacket than the present-day camisole, which often has only straps over the shoulders.

Canton crêpe. A highly finished crêpe made with fine silk or cotton warp and heavier filling that forms light, cross-ribs. It is made of Canton silk and is heavier than crêpe de Chine. Used for dresses and blouses.

canvas. A coarse, firm cotton or linen material, used for stiffening coats, skirts, facings, etc. A heavy weave is used for mail bags, tents, and sails.

capuchin (kăp′ū-shēn). A hooded cloak resembling the hooded garment worn by the Capuchin monks.

caracal (kăr′ă-kăl). The fur of the caracal, or Persian lynx of southwestern Asia and the greater part of Africa, slightly larger than the fox; reddish brown in color, with long upright black ears tipped with black hairs.

Carrickmacross lace (kăr-ĭk-mă-krôs′). An Irish lace in two varieties, appliqué and guipure. The *appliqué Carrickmacross* is made by placing sheer material over plain net, applying designs to the net with the buttonhole-stitch or the chain-stitch, and then cutting away the surplus material so as to leave the outline of the design clear. The *guipure Carrickmacross*, which is more of an embroidery than a lace and resembles cut work, is made by working the outline of the design over a foundation of fine mull or lawn and then connecting the motifs or designs with brides or loops. The hand-made Carrickmacross, which is rather expensive, is used for whole dresses and for dress trimmings and the machine-made lace, for inexpensive curtains.

artridge plaits. Plaits made to resemble a cartridge belt. They are similar to French gathers but are usually larger.

cascade. An arrangement of lace or other trimming to resemble a cascade or waterfall.

cashmere. A soft woolen material made from the fine, glossy wool of the cashmere goat, which is native to the state of Cashmere in the western Himalayas. Used for dresses and for children and infants' wear. Cashmere shawls were exceedingly popular with Empress Josephine and the ladies of her court.

castor. A beaver hat or one made of cloth resembling beaver fur. Also, a light brown color resembling the color of beaver.

catch-stitch. A stitch sometimes called the *herringbone-stitch* because of its resemblance to a herringbone; used to fasten the edges of seams securely, or to make flat hems when the back of the material is not to be in evidence. One part of the stitch is taken through the seam or hem allowance and the other through the material.

caul (kôl). A net used to confine the hair and worn during the middle ages. Later, large head-dresses covered with gold net, or an embroidered pattern resembling net, were also called cauls. After the 17th century, the back of a woman's cap and also part of a wig were termed a caul.

cellophane (sĕl′ō-fān). A material of gelatinous composition ranging in width from ¼ inch, which is used for trimming purposes, to 1 yard, which is used for entire hats.

cerise (sĕ-rēz′). A cherry-red color.

chain-stitch. A loop-stitch, a series of which, looped one after another in a row, form a chain, each loop resembling a link of a chain. It is made by a chain-stitch machine, but its most frequent use is in embroidery work, when it is made by hand.

challis (shăl'ĭ). A fine, light-weight material in both cotton and wool having beautiful plain and printed combinations; in wool it is used for dresses and negligées and in cotton, for quilts and comfortables.

chambray. A plain-weave, light-weight cotton fabric, consisting of colored warp and white filling and having a white selvage. It is used for dresses, aprons, and sunbonnets.

chamois (shăm'ĭ). A soft, pliable leather originally prepared from the skin of the chamois, but now obtained from the skins of sheep and deer.

Chantilly lace (shăn-tĭl'i or shän-tē-yē'). A lace having patterns outlined with thick, silky threads. It is much used for all-lace dresses and overdrapes. Black Chantilly is said to have no rival in the lace realm. It is an expensive lace, but it is durable and may be used again and again. The machine-made Chantilly laces often resemble very closely the real lace in both design and fineness of the work.

chapeau (shà-pō'). The French term for hat.

chaplet. A wreath or garland of flowers worn on the head; also a string of beads or a necklace.

Charlotte Corday hat. A mushroom hat worn by Charlotte Corday, who was guillotined in France in 1793 for the murder of the revolutionary leader Marat.

charmeuse (chär-mûz'). A soft, dull, satiny fabric having a twilled back. Used for dresses, especially draped dresses.

chartreuse (shär-trûz'). A pale-green color.

cheesecloth. Thin, light-weight fabric in plain weave used for dish towels, window decorating, wrapping cheese, butter, etc.

chemise. A form of undergarment that combines a corset cover and short petticoat and is worn over the corset by American women but next to the skin by French women. An *envelope chemise* has a flap in the lower part of the back that buttons on the front and thus closes the garment.

chemise frock. A simple, straight dress that hangs from the shoulders like a chemise. Chemise dresses, which came into favor during the First Empire (1804–1814) in France, were fashioned of the sheerest of materials, were worn with almost no underclothing and were made tight to show the form. The more modern chemise frock is a revival of these only in name.

chemisette. A woman's light undergarment for the neck and shoulders; a sort of small or partial chemise.

chenille (chĕ-nēl'). A cotton, wool, or silk cord used for embroidery purposes. It has a pile that protrudes all around at right angles to the central threads and thus resembles a hairy caterpillar, from which it gets its name.

chenille lace. An 18th century, French needle-point lace having the patterns outlined with white chenille on a ground of silk net having six-sided meshes.

cheviot. An all-wool, twilled, closely napped fabric made with cheviot yarn, so called from the shaggy wool of the cheviot sheep. Used for suits and coats.

chic (shĭk). Originality and taste as exhibited in ornament, decoration, or dress. "What chic really means is neither 'style,' 'form,' nor 'fashion,' so called, but originality combined with correct taste and complete absence of affectation."—New York Tribune, March 13, 1892.

chiffon (shĭf'on). (1) A very soft, flimsy, transparent, silk fabric. Used for trimmings, overdrapes, waists, and as a foundation under lace dresses. (2) A term used in connection with other textiles, like velvet, broadcloth, etc., to denote a soft, draping quality.

chiffon batiste. See batiste.

chiffon taffeta. A light-weight taffeta of good quality; with soft, lustrous finish. Used for evening gowns, street dresses, and suits.

chiffon velvet. The lighest, softest velvet known, and owing to its draping qualities, perhaps the prettiest. Used for elaborate dresses, suits, evening gowns, and wraps.

chignon (shĭn'yŏn or shē-nyôn'). A knot or mass of hair, natural or artificial, worn at the back of the head by women.

China silk. A thin, transparent, silk fabric of lustrous character and plain weave. Used for dresses, underwear, and linings.

chinchilla. (1) A very fine, closely woven, woolen fabric in imitation of chinchilla fur, made with one or two sets of warp and from one to four sets of filling. The face is woven with long floats, formed by fine, slack twist thread teazled, or dressed, into a long nap and rubbed into curly nubs in the finishing by special machinery. Used chiefly for coats. (2) The soft, costly, pearly-gray fur of the chinchilla.

Chinese knot. An ornamental knot of several varieties, made of one or two covered cords and used as a trimming on suits and dresses.

chintz. A fine, soft, cotton fabric, printed in bright colors with elaborate designs in flowers, birds, and other patterns and usually having a glazed finish.

chip hats. Hats made from wood-shavings. The men of Carpi, Italy, have worked at cutting wood-shavings, and the women and children at sewing and plaiting them, ever since 1500. A hundred years later the industry, which was in an exceedingly flourishing condition, was governed by severe laws and ranked with silk as the most important trade of Italy.

chiton (kī'tŏn). The undergarment worn by the women of ancient Greece and of two varieties, Doric and Ionic. The *Doric chiton* was made of thick material, fell in a few heavy folds, and was without sleeves. The *Ionic chiton* was made of fine material, fell in many folds, and was arranged to form sleeves.

chlamys (klā'mĭs). A short, loose cloak worn by young men in ancient Greece. It was wrapped around the body and fastened on one shoulder.

chopine (cho-pīn'). A high clog or overshoe with thick cork sole worn under the shoe to make one appear taller. The chopine originated in Turkey, but was worn in Italy, Spain, France, England, and other European countries during the 15th and 16th centuries.

chou (shōō). A piece of velvet, satin, or wide ribbon or lace, crushed to form a soft cabbage-shaped rosette.

chromatic scale (krō-măt'ic). A scale of colors in which the various colors are related to one another in the same manner that the various degrees of light and shade are related from most brilliant sunlight to absolute darkness.

circular skirt. A skirt made of one or more gores and hanging with its ripples unbroken from the waist to the hem.

ciré (sī-rę'). A French word meaning wax. Applied to ribbons, satins and laces when they are treated with wax to give them a high luster. Satin finished in this way also called *stove pipe-polish satin* and *shoe-black satin*.

citrine (sĭt'-rĭn). Lemon-colored greenish or gray yellow.

classic costume. Any dress like that worn by the ancient Greeks and Romans during the period of their highest culture.

clay worsted. A soft, twilled fabric similar to serge and suitable for dresses and suits; for years the most popular material for men's wear. It is woven with six-harness twill forming very flat diagonals.

cloak. A loose outer garment. All forms of capes and loose wraps from the earliest times to the present day come under the heading of cloaks.

cloche hat (klōsh). A hat having bell-shaped crown and a small mushroom brim.

clocks. Embroidered or open work ornaments on the side of stockings at the ankle. Queen Elizabeth's stockings were ornamented with clocks. Clocks were fashionable also during the early 19th century in France.

clogs. A kind of overshoe with thick wooden soles used in England as early as 1416.

Cluny lace. A bobbin lace made of heavy, strong, ivory-white linen or cotton thread in the same way as torchon, but usually distinguished by geometrical designs. These de-

signs often take the form of paddles, but this feature cannot always be relied on as a distinctive point. At the present time, machine-made Cluny has reached such a degree of excellence that it is sometimes impossible to detect the difference between real and imitation lace, but in the cheaper grades two sizes of soft thread are employed. The fine weaves of Cluny are found in lingerie blouses and dresses, while the coarser weaves may be seen in pillow-cases, centerpieces, and similar articles.

coat. An outside garment for wear on the upper part of the body, containing sleeves and usually worn by men but also worn by women, especially when it is of greater length.

coatee. A short-tailed, close-fitting coat.

cocarde (ko-kärd′). A cockade or rosette of plaited ribbon used as a trimming feature on both hats and dresses.

cockade. A rosette or knot of plaited ribbon or other material used as a hat ornament. Formerly, these were worn on hats to designate some form of service or as a party badge. The white cockade of the Bourbons was a favorite hat trimming during the French Restoration period in the early 19th century.

cocked hat. A hat turned up jauntily at one side. The dandy of the Cavalier period in the 17th century often cocked his hat in several places.

coffer head-dress. A form of head-dress in the shape of a coffer or box, worn by women from the 10th century on through the middle ages to 1453.

coif (koif). A close-fitting cap or hood, extending down over the forehead and sometimes widening out at the sides.

coiffure (koif′ūr or F. kwȧ-fūr′). An arrangement or dressing of the hair. Also, a head-dress, generally of lace.

cold color. A color in which there is a predominance of blue.

collarette. A standing collar with a wide ruching around the top like those worn by Catherine de Medici and Mary Queen of Scots in the 16th century.

color card. A card issued from time to time by dealers in dress materials, textile manufacturers, and dyers to acquaint the public with the various color names that are applied to materials for dress.

color gray. The color produced by mixing two or more tertiary colors.

color harmony. A pleasing effect that gives the impression of unity and that is produced by certain colors brought close together, side by side.

color value. The amount of dark or light expressed by a color.

combination-stitch. A stitch consisting of several running-stitches and then one back-stitch.

complementary colors. Those colors, which, by their union, will produce white. This can be done with colored light rays, but with pigments only a neutral gray can be produced.

complementary harmony. Harmony produced by associating complementary, or opposite, colors.

concave curve. A curve that rounds inward.

continuous placket. A placket made either in the center of a gore or on a seam and finished with a straight strip of material 1½ to 2 inches wide.

contrasted harmony. Harmony produced by the association of any of the colors with the neutrals, white, black, and gray, and with gold or silver.

convertible collar. Straight collar, applied double to the normal neck line. Worn open or closed.

convex curve. A curve that rounds outward.

coolie jacket. A kind of short box coat reaching just below the waist. In shape, these jackets are like those worn by Chinese and East Indian burden bearers, or coolies.

coque (kŏk). A French term meaning cock. Applied to cock feathers, which are much used in millinery.

coquille (kō-kēl′). Having a fluted or scalloped edge like a shell, from which the term is derived.

cord seam. A seam having a corded effect produced by turning both seam edges to one side and then stitching through the three thicknesses of material.

corded. A term used to describe fabrics having ribs running lengthwise, produced by the warp; crosswise, produced by the weft; or diagonally, produced by the twill weave.

cordelière (kôr-de-lyẹr′). A knotted girdle.

cording. The stitching of cords on to various garments; also, the cords so stitched.

cordonnet (kōr-do-nẹ′). The raised, heavy edge of a millinery braid or a lace design.

corduroy. A ribbed cotton fabric with a close pile in white and colors. Some expensive qualities have cotton warp and silk pile.

coronation braid. A firmly woven, highly mercerized, cotton braid with alternating thick and narrow places.

coronet. Any kind of chaplet, wreath, or other ornamental circlet for the head. Coronets are also worn by certain nobles and denote, by their form, degrees of rank less than a sovereign.

corsage (kōr-sȧzh′). The waist or bodice of a dress. Also, a bouquet, real or artificial, worn at the waist-line.

corset. A close-fitting garment worn for the purpose of supporting or giving shape to the figure. In the middle ages, corsets had skirts and sleeves. As now made, they extend from bust to hips, are stiffened by strips of steel or whalebone, and are usually tightened by lacing.

corsetiere (kôr-sẹ-tyer′). A corset maker or merely one who sells and fits corsets.

costume. All of the garments worn at one time. Also, the dress belonging to a given country, time, class, or calling.

costume suit. A costume consisting of a dress and coat or jacket of the same material.

cothurnus (kō-thûr′nŭs). A buskin or half-boot with very thick soles worn by actors in ancient Athenian tragedy.

cotton back. Applied to silk fabrics, mostly satins and velvets, made with a cotton back.

cotton crêpe. A crinkled fabric of light weight used for underwear, blouses, and dresses. Some of the heavier grades have floral and Japanese patterns and are used for kimonos and lingerie robes.

cotton flannel. Heavy cotton having a twilled surface on one side and a long nap on the other and used for children's underwear, interlinings, etc. Also known as *Canton flannel.*

cotton print. See calico.

couching-stitch. An over-stitch that serves to hold down close to the material one or more threads lying flat and with them form a flat, unbroken outline. It is used chiefly for border outline work.

coutil (kōō′-til′). A linen or cotton canvas for corsets and brassières.

couturier, mas. (kü-tü-ryẹ′) } A cos-
couturiere, fem. (kü-tü-ryer′) } tume designer in France. A few of these creators of attire in Paris hold absolute sway over the dress of the ultra-fashionable ladies. Many materials and types of garments have been named for the great couturiers who brought them into fashion; as, the Georgette sailor, Georgette crêpe, Rodier fabrics, Worth gowns, etc.

covert cloth. A woolen material of firm, diagonal-twilled weave, usually in light tan. Used chiefly for outing suits and wraps.

crape. A thin, transparent silk or cotton fabric that has been rendered crimpy in the process of manufacture. It may be had in white, black, or colors. The black, being peculiarly somber in appearance, is much used for mourning purposes. Crape of this kind is woven of hard-spun silk yarn in its gummy or natural condition, the crimp being produced by pressing the fabric between heavy steel rollers, the surfaces of which are creased and indented so as to produce the pattern desired.

craquelé (krāk′lẹ). An effect in lace, silk, or net, resembling cracked or broken glass.

craquelé net. A net consisting of a firm thread woven in zigzag effect that resembles the crackle in the glaze of old pottery. This mesh is sometimes used in shadow lace of good quality. It has beautiful designs that make it attractive for overdrapes and all-lace dresses.

crash. A coarse-weave linen with even woof threads. Used for towels and fancy work.

cravenette. Fine twilled cloth similar to covert, but usually in dark colors. It is filled from the wrong side with a sizing that renders the material waterproof. Used for coats, capes, and ulsters.

crenelated hem (krĕn′ĕl-āt-ĕd). A hem decorated with square projections uniform in size and position.

crêpe (krāp). A cotton, wool, or silk fabric having a crinkly surface. Also, the name given to weaves that produce small grain effects but without any twill design.

crêpe de Chine (krāp de shīn′). A very beautiful, washable fabric with a lustrous, finely crinkled effect, made with silk warp and silk or hand-spun worsted filling. Used for waists, dresses, and underwear.

crêpe meteor (krāp mē′tē-ŏr). A lustrous silk crêpe with a fine twilled face. Used chiefly for dresses.

crêpon (krā′pŏn). A fabric having a crêpe or crinkled effect. It is made of cotton, wool, silk, or a mixture of two of these and often has large Jacquard designs in black.

cretonne (krē′tŏn). A medium-heavy, twilled, plain or fancy woven cloth, usually printed in floral and striped designs and used for upholstery and draperies.

crewel. A slackly twisted yarn used in fancy work and embroidery.

crewel needles. See needles.

crinoline (krĭn′ō-lĭn). An open-weave fabric filled with sizing and used in cuffs, belts, coats, and hats for stiffening. During the Second Empire in France (1852–1870) and the same, or Mid-Victorian, period in England, skirts stiffened with this material and held out with hoops were called *crinolines*.

crochet lace (krō-shā′). A hand-made lace differing from the other real laces in that a hook and a single thread are used in its production. Sometimes the designs are made and then applied on a bobbin or machine-made net. *Irish crochet* and *filet crochet* are two of the most important kinds of crocheted laces, *Irish crochet* imitating to some extent the designs of Venetian laces.

croisé velvet (krwä-zā′). See velvet.

cross-basket-stitch. An embroidery stitch made by first placing a series of parallel thread groups in the space to be filled, running another series perpendicular to the first ones, and then fastening the two groups by working cross-stitches at the points where the threads intersect. It is used to fill in spaces where a somewhat open stitch is desired.

cross-stitch. A decorative stitch consisting of two stitches that cross each other. On even plaids, stripes, and loose basket weaves, the design may be worked directly on the goods, but on other materials, the design must be stamped or cross-stitch canvas used.

cross-stitch canvas. A material consisting of stiff, firmly twisted threads woven in square mesh and used in the making of cross-stitch designs. It comes in three sizes, large, medium, and small.

crowfoot. An ornamental stitch having three points and a raised triangular center and, like arrowheads, used on tailored garments to give strength to certain parts and provide a finish for others.

curtain laces. Machine-made laces of different kinds used for curtains. In Brussels lace curtains, or Nottingham curtains as they are sometimes called, a machine-made net ground is used and the design is worked either by machine or by hand. Saxony Brussels curtains have a double net in the design, while Swiss Brussels have a single net throughout and a machine-made chain-stitch forming the design.

cut pile. A pile or nap formed by cutting open the loops made in the weaving process.

cut work. An openwork form of lace of ancient origin. It consists of outlined designs done in buttonhole-stitch with twisted or single bars connecting the buttonholed edges and the material under the bars cut away to give an openwork effect. As the hand-made pieces are tedious to make, they are very expensive. Cut work is much used in fancy work.

cutting gauge. A device usually included in a set of machine attachments. It is applied to the point of a pair of scissors to provide a quick method of cutting strips of uniform width.

D

damask (dăm′ăsk). A fabric, both cotton and linen, in twilled and satin weave, and sometimes in brocaded figures. Used for towels, table linen, and napkins. In the 3d century, Syrian weavers developed methods of weaving which produced a figured fabric patterned by its own warp and weft threads and having the name of the Syrian capital Damascus reflected in its name.

darned lace. A term including all net effects with the pattern applied in needlework, such as filet lace.

darner. A hard, smooth, ball-like or egg-shaped article used to put under a hole while darning it. Gourds make good darners.

dart. A place in a garment from which a tapering piece has been cut to make it fit the figure. Also, a measurement from the waist line to the fullest part of the hips.

décolleté (dę-kŏl-e-tę′). A style of neck opening that is cut very low in order to expose the neck and shoulders.

denim. Strong, durable, washable cotton fabric of uneven twilled weave. It comes in plain colors and is used for overalls, furniture, and floor coverings.

design. An arrangement of forms or colors, or both, intended to be applied to a fabric or an ornament to beautify it.

diaper. A white linen or cotton fabric, made with small diamond or bird's-eye pattern in a twilled weave. It absorbs water readily and is used for towels, fancy work, children's dresses, etc.

dimity. Light-weight material, corded or cross-bar, plain and figured. Used for infants' garments, aprons, and lingerie dresses.

directoire (dī-rĕk-twär′). A distinct style of the period of the French Directory, (1793–1801,) characterized by exaggeration and eccentricity.

doeskin. A fine, soft, compact, twilled, woolen material having a very soft, short-napped face. Used for gloves, skirts, coats, hats, wraps, and linings in heavy fur coats.

Dolly Varden costume. A costume consisting of a dress with tight bodice, short quilted petticoat, and flowered chintz panniers, and a large, drooping, flower-trimmed hat. This is the costume associated with Dolly Varden, a character in Dickens' novel, "Barnaby Rudge."

dolman. A wrap resembling a cape with openings for the hands. Dolmans were originally patterned after a long Turkish outer garment.

dominant harmony. Harmony that is produced by associating different tones of the same color.

double chain-stitch. A chain-stitch consisting of two links or loops of thread combined as one. It is used when a heavier effect than that produced by the single chain-stitch is desired.

double-faced. A term applied to fabrics that can be worn or used either side out.

double-stitched seam. A finish for a plain seam consisting of two stitchings on each side.

double-stitched welt seam. A welt seam having a second row of stitching added at the seam turn.

doublet. A close-fitting garment with sleeves and sometimes a short skirt. Worn by men from the close of the 15th century to the middle of the 17th century.

draft. An outline drawing of a pattern.

drafted pattern. An outline drawing produced by the aid of a tailor's square or some other device from a combination of measurements that are governed by the rules of proportion.

drap d' Alma (drä-d'ăl′mä). A soft, closely woven, double-diagonal-twilled wool or silk mixed fabric. Suitable for dresses and suits. Originally made in black for mourning purposes.

drapery. The materials with which anything is hung or draped, particularly the hangings or loose garments often represented in sculoture and in painting.

drawn work. A form of decorative work that consists in pulling out parallel threads of a fabric to obtain an open space and then hemstitching the edges of this space so as to hold the remaining threads securely. It is used to ornament table and bed linens, draperies, collars, cuffs, and lingerie blouses.

Dresden. A small flower design in pastel shades.

dress improvers. The hooped panniers of the time of Louis XIV, XV, and XVI in the 17th and 18th centuries were often called dress improvers.

dress linen. A plain, firmly woven linen in white and plain colors.

dressmaker's gauge. A sewing convenience for saving time and insuring accuracy in marking scallops, the width of tucks and the space between them, hems, plaits, and the spacing of ruffles, buttons, buttonholes, hooks and eyes, and snap fasteners.

drilling. Coarse linen or cotton twilled cloth used for men's outing suits.

duchess satin. A close, firm, but soft fabric of high luster. Used for dresses and evening wraps.

duchesse lace. A rare old bobbin lace that, while not made of tape, has a tape-like appearance. It resembles Honiton lace, but is worked with a finer thread and has a greater amount of raised or relief work and daintier and finer designs. It is used as a trimming on elaborate gowns, such as bridal robes. There are various imitations of duchesse lace, one of which is known as princess lace.

duck. A strong, closely woven, plain material, lighter and finer than canvas; used for outing shirts and coats and for small sails, tents, and awnings.

dust ruffle. A ruffle sometimes added to the bottom of a petticoat to protect the edge of the flounce from hard wear and prevent it from becoming soiled.

Dutch neck. A square or round neck line cut only 2 inches below the throat.

duvetyn. A very soft woolen fabric resembling velvet and having a fine, short nap that is raised during the process of finishing and gives the material a silky appearance. Used for coats, suits, and dresses.

dye bath. The dye solution prepared for the dyeing of materials

E

écru (ĕk′rōō). The natural color of cotton, wool, or silk; that is, the color of unbleached linen or hemp.

edge-stitcher. A sewing machine attachment that makes it possible to stitch an edge perfectly, to join lace, and to apply piping.

egret (ĕg′rĕt). (1) The heron from which light, floating feathers are obtained. (2) The feathers obtained from the egret and used as a trimming for women's hats.

Egyptian lace. A fine, hand-made knotted lace sometimes ornamented with beads. As it is expensive, it is rarely used, but when use is made of it, it serves as a trimming.

eiderdown (ī′-dĕr down). A soft, elastic, knitted fabric made of thick, soft, spun yarn and heavily napped on one side. Also, a soft, twilled, cotton-filled fabric with a long-wool nap, sometimes on just one side, when it is called *single-faced*, and sometimes on both sides, when it is known as *double-faced*. Used for children's garments, carriage robes, lounging robes, and bathrobes.

embroidery. Ornamental work done with the needle on cloth, canvas, leather, and other materials by hand or by machinery. Threads of various kinds, such as cotton, silk, silver, gold, etc., are used in this work.

embroidery darning-stitch. A filling-in stitch consisting of even basting-stitches, every second row alternating, and used for filling in bands and borders.

embroidery hoops. Round or oval wooden hoops, the inner one often padded with felt; used to hold a piece of material firm and smooth so that embroidery can be applied with facility.

emery bag. A small bag filled with emery powder and used for the polishing of needles that have become rough or rusty.

Empire. A short-waisted gown with full short sleeves and a long, flowing skirt, showing the Empress Josephine's ideas. Popular during the First Empire in France (1804–1814).

entre deux (ăn-tr′ dū′). A fine, narrow beading or veining used to make a substantial finish for seams, especially in hand-made lingerie garments and infants' clothes.

epaulete (ĕp′ô-lĕt). A trimming that falls over the shoulders like a small cape. In Queen Elizabeth's time (1558–1603), padded ornaments called epaulets were worn on the shoulders by both men and women, and sleeves, which were often made separate from the rest of the costume, were tied to these. In modern times, any kind of ornament for the shoulders of a woman's dress and ornamental badges worn on the shoulders as a part of the full-dress uniform of officers of most navies of the world and by army officers of rank and some subordinate officers are called epaulets.

épingle (ę-pĭn′gl). A French term used to designate a fine, lustrous, corded effect, in silk dress material, often alternated with heavier ribs. Also, a silk dress goods made with rib effect.

eponge (ę-pŏnj′). A dress fabric made of cotton, wool, or silk. Loop yarn is used for the warp and plain yarn for the filling.

ermine. The fur of the ermine, which is white with a black tail-tip. When prepared for ornamental purposes the black tail-tips are attached at regular intervals on the white.

etamine (ĕt′â-mēn). A soft, light-weight, glossy, woolen dress material in plain, open weave. It is also made of hard-spun cotton yarn. Suitable for dresses and skirts.

Eton jacket. The Eton jacket, as used in modern costume, is short and is usually cut square at the hips. This type of jacket made of black broadcloth and worn with a wide stiff collar was originally used by boys of Eton College, England.

eyelet. A hole made and worked in a garment to hold a ribbon, a tape, or a cord, the size depending on the purpose for which the garment is intended. *Buttonhole eyelets* are first overcasted and then worked with the buttonhole scallop-stitch. *Embroidery eyelets* are both oblong and round and are finished with merely overcasting-stitches made very close together.

F

fabric. A general term designating any cloth, irrespective of its weave. Most fabrics have two sides: the right side, which is known as the face of the material, and the wrong side, which is known as the back.

facing. A form of dress finish applied to edges in place of a hem; also, the lining of a garment on parts exposed by being turned back.

facing silk. Material, such as taffeta, messaline, percaline, or sateen, cut into lengthwise strips to be used in the making of tailored plackets.

fagoting-stitch. A decorative open-seam stitch used to join narrow ribbons, bands, or folds of material, or lace insertion, which must first be basted $\frac{3}{8}$ to $\frac{1}{2}$ inch apart on firm paper.

faille (fāl). An untwilled silk fabric having a light crosswise grain or cord wider than grosgrain and very little gloss. Used for dresses, suits, blouses, and children's coats.

fair-skinned mature woman. A type of mature woman having gray or white hair, blue, brown, or gray eyes, fair complexion, and good coloring in lips and cheeks.

farmer's satin. A high-luster fabric made with cotton warp and worsted or cotton filling. Used for linings and petticoats.

farthingale. A contrivance resembling a hoopskirt or crinoline, worn by women of the 16th and 17th centuries to extend their skirts.

fashion. The prevailing mode or style in things that are subject to change, especially dress.

fastness. The ability of a dye to retain its color when exposed to the rays of the sun or subjected to washing.

featherbone. A substitute for whalebone, prepared from the quills of feathers.

feather-stitch. A decorative stitch somewhat resembling a feather. The single stitch is made by bringing the needle up through the material from the wrong side, placing it in at the right so that with the thread it forms a triangle, pulling the thread through, and then taking a similar stitch to the left. This working back and forth is continued until the row is completed. Combinations of two, three, four, or more stitches are often used in feather-stitching.

fell. A method of finishing a seam that is intended to be neat and flat. In a *hand fell*, the edges of the material are lapped so that the seam lines meet and are then basted through the center. Each edge is then turned under so that it meets the basting and is finished with the hemming-stitch. The *machine fell* consists in making a plain seam, trimming away the under edge, and then turning the other edge under and stitching it.

felt. A firm-packed, smooth fabric consisting of entangled and matted fibers of wool, fur, mohair, and cotton, which are thoroughly mixed, carded, hardened, and made into felt with the aid of moisture, heat, and pressure. It is sometimes made by weaving or knitting a coarse body, raising a heavy nap, and then felting this. Used for hats, table covers, pennants, glove linings, etc.

fiber lace. A lace made from the fibers of the banana and the aloe plant. It is a frail, expensive lace, and not practical for many purposes. However, both banana-fiber and aloe-fiber laces are used as dress trimming, especially on sheer organdies and chiffons.

fibers. Filaments, or threads, used as raw material for textile fabrics. They are classified as animal, vegetable, mineral, and artificial fibers.

fibula (fĭb′ū-lȧ). An ornamental brooch that fastens like a safety pin; used to hold the Greek chiton and the Roman stola in place. Archeologists say that fibulas were common as early as the bronze age.

fichu (fĭsh′ōō). A draped scarf or cape having long ends that fall from a knot at the breast. Fichus were fashionable in France during the reign of Louis XVI (1774–1793), in England while George III was on the throne (1760–1820), and in America during the first years of the new Republic.

findings. The various accessories used in dressmaking, such as belting, boning, buttons, braids, hooks and eyes, etc.

filet lace (fĭ-lę′). A darned or embroidered net woven into squares with a continuous thread and thus appearing decidedly unlike the spiderwork form of irregular darning. It is attractive and at the same time practical for lingerie blouses and dresses. Real filet, while expensive, wears indefinitely. Beautiful imitations of filet lace may be purchased at reasonable prices.

fillet (fĭl′ĕt). A narrow band encircling the head or binding the hair. Fillets were worn in ancient Egypt and were a feature of the Greek and Roman head-dress. During the Empire in France (1804–1814), Josephine wore beautiful fillets of gold in imitation of those used in classic times.

filo silk. A soft, untwisted embroidery silk that comes in skeins of 6 to 12 yards each. It is very satisfactory for satin-stitches, as it blends well and makes a smooth design.

fishbone-stitch. An embroidery stitch resembling the backbone of a fish and consisting of a series of diagonal single-purl buttonhole-stitches made first to the left and then to the right. It is used chiefly as a braid-stitch or a border-stitch.

fishtail train. A dress train that resembles the tail of a fish in shape.

fitch. A mottled brown fur with yellow spots.

flannel. A plain soft, loosely woven, light-weight, woolen material with warp and weft threads of equal size. Extensively used for infants' petticoats and sacks and for men's shirts.

flannelette or **flannelet.** A cotton fabric with a slight nap in white and colors and floral designs. Used for sleeping garments and kimonos.

flap pocket. A type of tailored pocket having a flap as a finish for the opening.

flare. A widening or spreading out in some portion of an article of dress.

flat-stitched continuous placket. A placket especially desirable for wash garments, as it lies flat when laundered, is not bulky, and makes a neat closing.

flax. The soft, silky fiber taken from the bark of flax plants and used in the production of linen fiber.

flaxon. A trade name for a fine quality of mercerized lawn. Used for blouses, dresses, and lingerie.

fleur-de-lis (flûr-dē-lē′). The French name for the iris. The fleur-de-lis design that we know so well resembles this flower, but it is a heraldic device of disputed origin, best known as the bearing of the royal family of France. Louis VII is said to have adopted it as his seal in 1137. The fleur-de-lis, which is of frequent occurrence in Egyptian and Oriental art, has been variously explained as the flower of the lotus, the white lily, and the iris.

Florentine neck line. The broad, round neck line much worn during the Italian Renaissance in the 15th century. It extends out over the shoulders, but is not so straight as the bateau, or boat, neck line.

florid brunette. A type of person having black or dark-brown hair, black, brown, or gray eyes, dark complexion, and highly colored skin.

flounce. A gathered or plaited strip sewed by its upper edge to a dress or a petticoat, especially along the bottom, the lower edge being left free.

flues. The feathery fibers, or fronds, extending from each side of the stem of a feather or quill.

fontange (fôn-tänzh′). A high headdress made of lace and ribbon and invented by Mademoiselle Fontange of France in the 17th century.

foulard (fōō-lärd′). A soft, serviceable, satiny silk with a fine twill; plain and figured. It came originally from the Far East. Used for dresses and blouses.

foundation pattern. A pattern of the very simplest type, having normal seam lines and no fulness or designing lines of any kind.

French chalk. Soapstone used fo marking on cloth, as by tailors, o for removing grease from clothing.

French gathering. A method of gather ing in which the running-stitche consist of a long stitch on top an a short stitch underneath so tha there seems to be less fulness on to and still the fulness underneath i secured.

French knot-stitch. An embroidery stitch made by bringing the needl up through the material from th wrong side, winding the thread around its point two, three, or fou times, drawing it tight, and then inserting the needle into the materia as close as possible to where it came out. It is much used on dresses and in fancy work.

French seam. A seam made by stitch ing ¼ inch from the seam edge, trim ming off the frayed edge, reversing the fold so that the edges come within the fold, creasing the edge flat and then stitching on the seam line

French serge. A very fine, soft weave of serge, the cheaper grades of which have cotton warp. Produces a shine more readily than do other serges through wear. Used for dresses skirts, and suits.

fringe. Any ornamental border o pendant threads, cords, or tassels The first fringes of which we have any knowledge are those used in ancient Egypt as early as 3000 B. C They were made by fraying the edges of the cloth from which gar ments were made. The threads o such fringes were often tied in ingenious ways, which greatly en hanced their beauty.

frock. The principal outer garment o dress of women and young girls Formerly, a plain loose robe worn by monks. Today, almost any kind of dress is termed a frock, but the idea of simplicity is still associated with the word. An elaborate dress made of expensive materials is called a gown rather than a frock.

frog. An ornamental button and loop each surrounded with braid, used to fasten a cloak or coat.

fur cloth. Deep-pile fabric made to resemble various kinds of fur and used in place of fur.

furbelow (fûr′bē-lō). A gathered or plaited ruffle or flounce. Furbelows, which originated in France, were much worn in England during the reign of William and Mary (1689–1702) and were a popular form of trimming in America during colonial times. In a broader sense, furbelows refer to any ornament, especially of feminine dress.

G

gabardine (găb-ar-dēn′). (1) A twilled and waterproofed worsted coating material, made with fine diagonal ribs. (2) A softer fabric, similar to French serge and used for women's skirts, coats, and suits. (3) A long, loose gown or cloak of coarse material, which, in the middle ages, was the prescribed garment of the Jews.

Gainsborough hat. A large, graceful hat worn by the ladies in the portraits painted by the famous English portrait painter Gainsborough (1728–1788). It was usually turned up on one side and trimmed with plumes.

gaiter. A cloth or leather covering for the ankle, usually buttoned at the side and held down by a strap running under the foot.

galatea (găl-a-tē′a). A heavy, firm cotton material for boys' clothes, outing skirts, middy blouses, and dress-form coverings.

galilith (găl-ĭ-lĭth′). A composition material resembling jet and made into beads and similar ornaments that form trimmings for hats and dresses.

gathering. A sewing operation made with very small running-stitches and used to bring the parts of a section of a garment closer together by drawing them into folds or plaits.

gauntlet. In medieval armor, a glove worn under the mail to prevent chafing. In modern attire, a gauntlet is a glove having a long wrist extension.

gauze (gôz). (1) A very sheer, light, perforated fabric of cotton and wool worsted or silk, in which some of the warp ends are crossed and twisted around the filling. Used for sheer foundations, frills, and trimmings. (2) Very sheer, knitted fabrics used for underwear.

Georgette crêpe. A crêpe-like silk, sometimes silk and cotton; sheer, like chiffon, but woven of a harder and more durable thread. Used for dresses, blouses, negligées, and many kinds of trimmings.

Gibson waist. A woman's mannish shirtwaist having a plait over each shoulder, made famous by the artist Charles Dana Gibson in his pictures.

gilet (zhĭ-lę′). A waistcoat or the vest-like front of the bodice of a woman's dress.

gimp. A narrow, flat, ornamental trimming of silk, cotton, wool, or beads, formed of or interlaced with cord or wire; used for dresses, furniture, etc. See also buttonhole gimp.

gingham. A stout, light-weight, washable cotton fabric, woven in yarn-dyed stripes, checks, and plaids and used for dresses and aprons. *Common gingham* is in plain weave and finished with starch sizing. *Madras gingham*, which is made of finer yarn, contains a larger number of colors than the staple gingham and is woven in various weaves. *Zephyr gingham* is a softer and lighter dress fabric than madras gingham and is produced in a great variety of fancy colored effects in stripes, cords, checks, and plaids in both plain and twilled weave.

girdle. A belt used for girding a loose garment about the waist. In ancient times, the Greeks and Romans tied their girdles around their waist and drew the upper part of their garments over them to permit freedom of motion. Girdles, like most other articles of attire, have evolved gradually into the carefully cut and sewed articles that we know today.

glacé (glȧ-sę′). A French term meaning glossy or having a lustrous effect. It is sometimes applied to dress goods having fine, well-stretched cotton warp and mohair filling in plain colors and figures.

gloria. A thin, very closely woven fabric made with silk warp and worsted or cotton filling in diagonal twilled weave. Sometimes called *zanella cloth*. Used chiefly to cover umbrellas.

glycerined feathers. Feathers treated with glycerine so as to give them the appearance of being wet.

godet (gō-dę′). Gores that are wider at the bottom than the top, ranging from 2 to 4 inches at the top and 12 to 15 inches at the bottom. Used only when skirts are wide, they add length to the figure and fulness at the bottom.

goffer. To form plaits, flutes, or crimps in, as a ruff. Leather is very often ornamented with a design in relief, which is called *goffering.*

gold cloth. A metal cloth made of metal warp in gold color and silk weft. Used chiefly in the making of evening gowns.

gold tissue. A transparent metal cloth consisting of metal warp in gold color and silk weft. It comes also in a cheaper quality, which is an imitation of metal cloth.

goose. A tailor's heavy smoothing iron, ranging in weight from 11 to 30 pounds and so named because its handle resembles the neck of a goose.

gore. A shaped section of a woman's skirt containing two or more such sections.

gorget (gôr′jĕt). A variety of collar or ruff. In the middle ages (476–1453), a kind of wimple draped closely around the neck and well up to the chin.

gossamer. (1) A very soft, cobwebby silk gauze used for veils. (2) A light silk fabric waterproofed and used for wraps.

gown. The outer dress or garment of a woman, especially when long and loose. Also, the official or distinctive robe of certain officers, professional men, and scholars.

granite. A woolen material made of hard-twisted woolen yarn woven in pebbled effect; light in weight and very durable. Used for skirts and suits.

grebe (grēb). A bird of the duck family, from which are taken beautiful, soft feathers used for making entire turbans, as well as feather breasts. The natural color is ivory, flecked with brown. The plumage is thick and downy, and silky and smooth in texture.

green. A color in the spectrum between blue and yellow; the color of spring foliage.

grenadine (grĕn′ą-dēn). A fine, open fabric, made of silk or wool mixed with cotton and having more or less elaborate warp stripes. Used for overdrapes and evening dresses.

gros de Londres (grō dę lôn′drę.) A light-weight silk fabric woven with alternate narrow and wide flat ribs. It has a glossy finish and comes in colors and in changeable effects. Much used for hats and dresses.

grosgrain (grō′grān). A ribbon or a stout, durable corded silk with cross-ribs or cords that run from selvage to selvage and that are heavier than poplin but lighter than faille. Comes in colors. The fabric is used for coats.

guide pattern. A pattern made of cambric or some similar material cut with the aid of a foundation tissue-paper pattern and fitted to the figure. It serves both to test the accuracy of similar tissue-paper patterns and to guide one in cutting and fitting.

guimpe (gĭmp, gănp, or gămp). A chemisette or under waist worn with a low-cut gown to fill in the neck. Guimpes are also made with sleeves and worn with jumper dresses.

guipure lace (gē-pūr′). Lace in which the designs are held together by means of brides or bars; in other words, lace having no net ground. Duchesse, Honiton, Venetian, and Maltese, though differing from one another, are examples of guipure laces.

gusset. A triangular piece of material inserted in a garment to fill an open angle or to strengthen it or give more room.

H

habit-back placket. A kind of placket so called because it is used in finishing the plain back of a woman's riding skirt or habit.

habutaye (hă-bu-tī′). A very soft light-weight, closely woven, brilliant Japanese silk, smooth and even in texture. It is woven with a heavy sizing on both warp and filling which is afterwards boiled out. Used for summer dresses, waists, skirts and automobile or traveling coats.

half-back-stitch. A stitch similar to the back-stitch except that the needle is put back only half way to the end of the last stitch. It is used where a stitch is desired that is not so strong as back-stitching but that will provide more strength than the running- or the combination-stitch.

half silk. A fabric composed of both silk and cotton in about equal proportions.

handkerchief drapery. Drapery made by tacking one corner of square pieces of material to a foundation skirt. These squares may be large or small and if they are of soft material they fall in graceful folds.

handkerchief linen. A sheer, plain weave of linen used for handkerchiefs, neckwear, blouses, and dresses.

handkerchief tunic. A tunic made of a square of material, the center being cut out for the waist line, the outer edge forming the lower edge of the tunic, and the corners falling in points.

hank. A skein or coil of yarn or the like, especially of a given length.

hardangar embroidery (här'dăng-ēr) Ornamental needlework made on very open canvas in the pattern of diamonds or squares, part of the material being cut and the threads between the stitches pulled out in order to form the design. It is used chiefly in fancy work, but is sometimes seen on blouses and dresses.

harlequin (här'lē-kwĭn). A term applied to something made of three or more separate colors. When used in connection with material, it designates large plaid checks in more than two colors.

hatter's plush. A form of plush that has replaced the napped beaver-felt in the dress hats of gentlemen. The nap is pressed very flat, giving the plush a shiny, sleek appearance.

head. The distance from the bottom of a person's chin to the top of the forehead. This forms a measure that is used to determine the individual's own measurements or proportions. The correct height of a woman is 8 heads; that is, she should be eight times as tall as the distance between her chin and the top of her forehead.

heading. The part of a ruffle above the gathering-line. Also the strip along the edge of a piece of lace by which it is sewed to a garment.

heddles. The sets of parallel doubled cords or wires which, with their mounting, compose the harness used to guide the warp threads to the lathe in the loom.

hemmer. A sewing-machine attachment by means of which a hem may be turned and stitched at the same time. It is also used for felling and for sewing on lace.

hemming-stitch. A stitch that fastens a hem in position and is sometimes called a *whipping-stitch.* It is made by inserting the needle through the folded-in edge, catching one or two threads of the cloth, and then running the needle through the edge of the hem. The stitches should be small and almost invisible on the right side and of an even length on the wrong side.

hemp. A tough, strong, coarse fiber whose culture is similar to that of flax. It is well adapted for weaving into coarse fabrics, such as sail cloth and strand braids for hats, and for twisting into ropes, cables, and binding twine.

hemstitcher. A sewing-machine attachment that produces an effect resembling that done by a regular hemstitching machine. The result is similar to hemstitching produced by stitching a seam through several thicknesses of blotting paper.

hemstitching. A sewing operation done by hand and consisting in pulling out two or more parallel threads of the material and fastening the cross-threads in successive clusters. A similar effect is produced by machines made especially for this purpose.

henna. A reddish-orange dye prepared from henna leaves.

hennin (hĕn'ĭn). A high, conical headdress worn by women in France in the 15th century.

henrietta. A fine, diagonal, twilled dress fabric made with silk warp and fine worsted filling. Similar to cashmere, but having a slightly harder, coarser weave. Used for dresses and children's wear.

hercules braid. A heavily corded, worsted bordering braid.

herringbone-stitch. An embroidery stitch consisting of a series of small loops made with embroidery thread and tacked down with the couching-stitch. It is used where a rather light outline is desired.

himation (hĭ-măt'i-ŏn). A large, square mantle like a shawl worn by the ancient Greeks, usually with one end thrown over the shoulder from the back and the other held in one hand.

Holland linen. A plain-woven, unbleached linen, originally from Holland, both glazed and unglazed. Used for furniture covers and window shades, as well as in photography.

homespun. A loose, but very strong, durable woolen material of plain weave and coarse yarn, formerly made on hand looms and now imitated by machine. Used for outing suits and men's clothes.

honeycombing. A method of arranging fulness similar to smocking, but diamond-shaped in structure and having each stitch run through two flutes of material rather than one.

honeycomb-stitch. A filling stitch much used in embroidery work and consisting of two layers of blanket-stitches so connected as to form a honeycomb effect. It is used for filling in leaves and similar spaces.

Honiton lace (hŏn'ĭ-tŭn). At present, a bobbin lace similar to Duchesse. *Guipure Honiton* is characterized by round, heavy motifs made up of finely woven braid and then joined by brides or bars made with a needle. *Appliqué Honiton* is produced by making the motifs or sprigs and then sewing them to a net ground made separately. At present, machine-made net is much used for the ground.

hook-and-eye tape. Firmly woven tape to which small hooks and eyes are riveted. Used where a substantial closing of considerable length is required, as in tight linings, brassiéres, and tight-fitting corset covers.

hooks-and-eyes. Small hooks of doubled wire and eyes formed to receive them. Used as fasteners on garments of all kinds.

hoop. A circular band of metal or whalebone used to expand the skirt of a woman's dress. The *farthingale* of the Renaissance and Elizabethan periods of the 15th and 16th centuries was a single hoop mounted on the edge of a circular piece of material or tied to the waist by means of tapes. *Panniers* were oval-shaped wire, whalebone, or wicker hoops that were very wide at the sides. About the middle of the 19th century, *bell-shaped* hoops came into fashion, these being hoops of graduated size arranged one above the other with the largest at the bottom and held in place by tape or mounted on a stiff petticoat.

hose. A covering, usually knit or woven, for the lower part of the legs and feet.

houppelande (hōōp'lănd). A one-piece garment worn by women in the early 15th century, consisting of a close-fitting waist, an exceedingly long, full skirt that formed a long train, and either bell or tight-fitting sleeves. The skirt and the bell sleeves were generally lined with fur. Later, belts at the normal waist line were worn with houppelandes and as these were drawn in tight, they produced an ugly outline.

huckaback (hŭk'ă-băk). A cotton or linen material of irregular weave having prominent weft threads. Used for towels and fancy work.

hue. That property of a color which characterizes it as a color instead of a black-and-white value; that is, the result produced by adding a color, rather than black or white, to another color.

I

India linon. A trade name for a fine, closely woven cotton lawn, very slightly sized and usually bleached.

Indian head. A trade name for a coarse, firm material used as a substitute for plain, heavy linen.

indigo. One of the so-called seven colors of the rainbow, a deep violet blue.

insertion (ĭn-sûr'shŭn). Any narrow lace or embroidery having a plain edge on each side that admits of its being inserted in a fabric.

inverted-plait placket. A kind of placket consisting of an inverted plait and used when skirts appear plain around the waist and hips and full at the lower edge.

iridescent (ĭr-ĭ-dĕs′ĕnt). Having changing colors like those of the rainbow, due to the interference of light when reflected from thin films, as in mother-of-pearl.

Italian relief-stitch. An embroidery stitch used in flower designs to fill in petals and leaves and often seen in combination with punch work. It consists merely of filling in the space with single-purl buttonhole-stitches.

J

jabot (zhȧ-bō′). A frill of lace or the like fastened at the neck and worn by women on a bodice. Formerly, a ruffle on a shirt bosom.

jacket. A short coat usually not extending below the hips.

Jacquard effects (jȧ-kärd′). Figures produced in materials through the mechanism invented in 1803 by Jean Marie Jacquard, a Frenchman living at the time of the first Napoleon.

Jacquard loom. An apparatus for fancy weaving, having a chain of perforated cards passing over a rotating prism, the perforations permitting the passage of wires that determine the raising of the warp threads and thus cause the figure to be woven in accordance with the prearrangement of the perforated cards. It is now used extensively in the making of silk, worsted, and cotton materials, but is employed solely for weaving figured goods.

jade green. The color of jade, varying from green to yellow and yellowish white.

Japan silk. A name that covers a variety of Japanese or Jap silks, but commonly applied to the cheaper qualities of habutaye silk. Heavier and coarser than China silk. Used for blouses, summer dresses, and kimonos.

jardiniére (zhȧr-dē-nyȧr′). Resembling a garden of flowers. Therefore, designs of many colors composed of flowers, fruits, and leaves.

javelle water. A solution made by dissolving ½ pound of sal soda and 2 ounces of chloride of lime in 1 quart of water. Used to remove ink stains from material and as a bleach in general laundry work.

jean. A twilled, undressed cloth usually made of hard-spun cotton warp and a low grade of wool or shoddy filling, but sometimes made entirely of cotton. Used for trousers, boys' suits, and women's outing suits.

jerkin (jûr′kĭn). Formerly a jacket, short coat, or upper doublet, sometimes made of leather. The jerkin now takes the form of a waistcoat and is still in use in the north of England.

jersey cloth. A thick, knitted fabric made in stockinet weave of wool or silk and wool mixed. Used for undergarments, petticoats, dresses, and coats.

jet. A rich, black variety of mineral coal, sufficiently hard and compact to be polished and much used for making ornaments.

jumper. A short-sleeved or sleeveless garment without a front or a back opening, but with the neck cut sufficiently large to admit of its being slipped over the head without difficulty. Worn over a guimpe by women and children.

jupe (jōōp). The French name for petticoat.

jupon (jōō′pŏn). (1) Now, a short petticoat, but in the middle ages, a sleeveless surcoat or a kind of jacket or doublet worn by knights. (2) A kind of dress fabric with cotton warp and woolen filling.

K

karakul cloth. A heavy woolen fabric made in imitation of Persian lambskin. Used for women and children's coats and for muffs and stoles.

Kate Greenaway costumes. Children's costumes designed by Kate Greenaway, an English illustrator, designer, and verse writer, and having the high waist line and other characteristics of the Empire period, to which she went for inspiration.

Kensington Stitch. See long and short stitch.

kersey. A stout, heavy, twilled, all-wool or cotton warp fabric finished with a close nap. Similar to broadcloth except that it is heavier, due to a heavy backing yarn attached to give it weight. Used chiefly for coats.

khaiki. A heavy all-silk Japanese fabric. Used for sports dresses, blouses, and unlined coats.

khaki (kä'kē). A very strong, dark-tan, twilled cotton cloth, used for men and boys' clothes, army uniforms, and women's riding skirts.

kilt plaits. Large single folds turned one way, as in Scotch kilts.

kimoná. See Negligée.

kimono waist. A waist in which the sleeves are not set in but are a part of the waist itself.

knickerbockers. Wide knee-breeches gathered below the knee and worn by boys, sportsmen, tourists, etc. Also, an undergarment for women. Often called *knickers*.

knife plaits. Narrow folds turned to one side. They may be put in by means of steam or by hand.

kolinsky. The fur of the Siberian polecat, or mink, resembling sable or dark mink.

krimmer. A fur resembling Persian lamb and prepared from the fleece of lambs raised mostly in the Crimean peninsula.

L

ladies' cloth. A class of fine flannels slightly napped and used for women's wear.

Lansdowne. Trade name for a very fine, wiry, silk-and-wool material in plain weave. Used chiefly for women's dresses.

lap seam. A seam used on heavy, firmly woven materials that do not fray, such as broadcloth. The seam edges are lapped, basted, and stitched without being turned under.

lapel. That part of a garment which turns back or folds over; especially the fold of the front of a coat in continuation of the collar. Also called *revers*.

lappet. A small lap, or flap, used for ornamenting a head-dress or other garment. In olden times, ladies' caps were frequently ornamented with lappets of fine lace which hung over their ears.

lattice basket-stitch. An embroidery resembling lattice work and made by covering the space with parallel threads worked very close together and then with the eye of the needle weaving in and out of these threads. It is a very desirable stitch for weaving baskets, squares, or diamond motifs or for working out border effects.

lawn. Soft, sheer fabric filled with starch or sizing and used for dresses, aprons, and curtains. It is often printed after it is woven.

layette. A complete outfit for a newly born child, including the clothing, bedding, cradle, etc.

lazy-daisy-stitch. An embroidery stitch consisting of a series of petals that assume a flat appearance and are held down by means of the couching-stitch. The result is a design resembling a daisy. It has many uses both in forming a complete design and in producing border effects.

leg-of-mutton sleeve. A kind of sleeve that, in silhouette, resembles a leg of mutton.

leghorn. A fine plait, used in the manufacture of bonnets and hats and made from the straw of wheat in Leghorn, Tuscany, Italy. Also, a bonnet or hat made of this plait.

lengthwise thread. A warp thread running parallel to the selvage edges.

liberty knot-stitch. An embroidery stitch made by inserting the needle at right angles to the line to be followed, bringing the thread around the point of the needle, and then drawing the thread up. It is very desirable for decorative line work in which something more elaborate than the outline-stitch is required.

liberty satin. A trade name for a very soft piece-dyed satin fabric with raw silk warp and single spun-silk filling. Used chiefly for lining purposes.

ligne (liñ). The standard of measurement for the width of ribbons, tape, and other narrow fabrics. It is approximately $\frac{1}{11}$ inch.

Lille lace (lĭl). A very fine bobbin French lace resembling Mechlin, the patterns being outlined with a heavy cordonnet.

Limerick lace. A net embroidery consisting of delicately embroidered patterns made on the net with a darning-stitch. Another variety consists in buttonholing the edges of the pattern traced over lawn or muslin, cutting away the ground, and applying the design on machine-made net. Real Limerick lace makes a beautiful dress trimming, but it is very expensive. Machine-made Limerick is inexpensive, but is somewhat coarse and ordinary in appearance.

linen. A fabric woven from the fibers of flax. Its threads are smooth, strong, and lustrous. It does not possess the fuzzy surface that cotton does and is therefore preferred for handkerchiefs, neckwear, fancy work, and table linens.

linene (lĭ-nēn′). A substitute for linen; much like Indian head except that it has a smooth finish.

lingerie (lăn-zhe-rē′). Woman's undergarments, especially those that are lace-trimmed. Also, materials and garments that can be laundered.

lingerie tape. A narrow, strong flat strip of woven fabric run through eyelets or facings in various kinds of lingerie.

liséré. (lĭ′sĕr-ę). A name for bright-finished split-straw braids used in making blocked hats. They take the name from the finish of the braid.

lock-stitch. A stitch formed on a sewing machine by locking two threads together.

long-and-short stitch. A form of embroidery work consisting of long and short stitches made alternately and sometimes called the *Kensington stitch.* It is used for leaves and the petals of flowers.

long-cloth. Closely woven, fine, bleached muslin, used for underwear and infants' clothes.

loom harness. A collection of heddles, cords, or wires having openings or eyes in their centers through which the warp threads pass in the loom.

loop-stitch. See chain-stitch.

looped braid-stitch. An embroidery stitch that assumes the effect of braid by bringing the thread around in a loop and taking one stitch through the loop, the length of the loop and the stitch regulating the width of the braid. It is used in braid effect as a trimming on non-washable garments and as a border on fancy work that is not to be washed, the stitch not being substantial enough to permit of laundering.

lorgnette (lôr-nyĕt′). A pair of eye glasses carried on a long ornamental handle, into which the glasses shut when not in use. Also, an opera-glass, especially one with a long handle.

louisine (lōō-ĭ-zēn′). A plain, durable silk having a glossy texture and a coarse, mealy surface like a very small basket weave. Used for dresses, coat linings, and trimmings.

love locks. Curls or whips of hair, usually tied with a ribbon and worn hanging over the shoulder by both men and women of the Cavalier period. The fashion is French in origin and they were also called *French locks.*

lover's knot. An ornamental knot made of two or more cords and consisting of a series of intertwining loops.

lynx. The soft short fur of the lynx, which varies from pale grayish buff to dull yellowish brown spotted with black; often dyed black. There are many varieties, which may be divided into the Canadian lynx and the Southern lynx.

Lyons velvet. See velvet.

M

macaroni. A term originating from the club of foppish young Englishmen who, in the reign of George III (1760–1820), traveled in Italy and affected extreme styles in dress. These spread rapidly and were called *macaroni fashions.* In the Revolutionary war (1775–1781), the name was applied to a body of soldiers who wore a rich uniform. As the popular song of the day ran, they "stuck a feather in their hats and called them macaroni."

Macramé lace (măk'rà-mā). A knotted lace of Spanish origin woven from the selvage, many ends being woven together and tied to form geometrical patterns. Frequently, the finished edge of macramé lace is left with fringe. Fine silk macramé is used for scarf and shawl ends, while the coarse carpet-warp variety is used for bedspreads, table scarfs, and similar articles.

madras. Firmly woven cotton material, usually in stripes and fancy weaves, sometimes mixed with silk. Used for shirts and shirtwaists.

madras gingham. See gingham.

maline. A trade name for a plain net of silk or cotton having a hexagonal open mesh and usually finished with size. Similar to tulle. Used for neckwear, trimmings, as drapery for evening gowns, and in millinery.

Maltese lace. A bobbin lace in which the designs originally resembled those of Mechlin and Val laces. At the present time, Maltese lace is a guipure lace having simple geometrical designs in which the Maltese Cross and dots called "mosca" are used.

mandarin coat. A long, loose, richly embroidered silk coat with flowing sleeves as worn by a mandarin, or Chinese official. In recent times, it has been fashionable for ladies to wear such coats as evening wraps.

mandarin color. An orange or reddish-yellow color.

manikin. A model for displaying clothes. The couturiers of Paris vie with each other to procure the most beautiful manikins to display their creations. Sometimes called *mannequins.*

mantilla. A veil or head-covering of lace worn by the women of Spanish countries and forming a part of their national costume. Modern costumes have been generally adopted by the women of Spain, but many Spanish ladies still cling to the entire national costume. Also, a light cape of silk, velvet, or lace.

mantle. A cloak or loose garment, usually without sleeves, and worn as a wrap or outer covering.

marabou (măr'à-bōō). An African stork whose soft white tail and wing feathers are made into trimmings for hats and dresses. Marabou is sold in three colors, black, white, and natural or grayish brown.

marceline (măr'se-lĭn). A light, thin silk fabric used chiefly in millinery for hat linings and as linings for women's dresses.

mark-stitching. A method of marking seam lines in material. Several even basting-stitches are taken through two thicknesses of material; then a loop is left that will admit a finger, and two more stitches are taken about ½ to ¾ inch from the first ones. The material is then separated and the threads are cut, enough being left in each piece to mark the pattern lines accurately. Such stitches are sometimes called *tailors' tacks.*

maroon. A dull-red color, composed of black mixed with red.

marquisette (măr-kĭz-zĕt'). A plain, light-weight, open-weave dress fabric made of silk or cotton or a combination of the two. Used for over-drapes and evening and bridal gowns.

marten. The valuable fur of the several varieties of marten, one of which is the stone marten. In color, martens are gray or brown above and lighter color below.

matelassé (màt-là-sā'). A wool or silk-and-wool material having raised designs in quilted or irregular, blistered effect. Used for suits, coats, wraps, and trimmings.

mauve (mōv). A delicate purple or lilac.

Mechlin lace (mĕk'lĭn). A very fine bobbin lace having in its design closely woven ornaments and flowers, and being even more filmy and beautiful than Valenciennes. Its characteristics are the narrow, flat, shiny thread, band, or cord outlining the pattern, and the net ground of hexagonal mesh, this being formed with the pattern. The Mechlin lace industry has declined to a large extent because of the high degree of skill necessary for making the lace.

medallion. An ornament of lace, such as a motif separated from a lace design. It may be round, oval, or square in shape.

Medici collar (mĕd′i-chē). A large fan-shaped collar worn by the Medici queens in the 16th century and wired or stiffened to stand up and out from the neck in the back.

Medici lace. A French bobbin lace resembling Cluny to some extent but usually made of finer thread. It is much like insertion in effect, except that one edge is finished with scallops. It is characterized by plain, close-woven work with which openwork alternates and produces a good contrast.

medieval (mē-di-ē′văl). Belonging to, or descriptive of, the middle ages, which include the period in the history of Europe from the downfall of Rome in 476 to the beginning of the modern age, usually reckoned to be about the time of the fall of Constantinople in 1453.

mélange (mā-lānzh′). A French term meaning mixtures of color applied in weaving; also, mixtures of cotton warp and wool weft.

melton. A thick, heavy material named for Melton, England, and made of all wool or cotton warp and woolen weft. It is finished without pressing or glossing, the nap being raised straight and then shorn to show the weave clearly. Used for outing suits and overcoats.

mending tissue. A semitransparent rubber substance that melts when heat is applied to it. Used for mending dark silk and woolen materials.

mercerization. A chemical process of rendering cotton threads lustrous and strong by treating them with a caustic alkali under tension. It was invented by John Mercer, an English calico printer.

mercerized cotton. Cotton fiber treated with a solution of caustic soda or potash at normal temperature under tension to prevent shrinking. The fiber thus treated has an increased attraction for coloring matter and is characterized by a silky luster.

mercerized cotton thread. A cotton thread with a soft, glossy finish, containing from two to six strands in a thread. It comes in skeins and on spools and is a very satisfactory thread for embroidery work.

merino. (1) A woolen goods made in England of shoddy, obtained from soft woolen or worsted dress goods. (2) An all-wool fabric, made of very fine, single merino yarn having either the face and back twilled alike or the face twilled and the back plain. Used for women's dresses.

messaline. A soft, light-weight, closely woven satin having a brilliant luster. Comes usually in solid colors. Used for dresses, petticoats, and linings.

metal cloth. A fabric woven of cotton or silk, combined with various threads of gold, silver, or copper.

metal lace. Both a hand-made and a machine-made lace consisting of a net foundation on which are woven all kinds of designs in either gold or silver threads. It is used as a trimming for evening dresses and robes and in millinery work.

middy. An unbelted blouse that reaches to the hips and has a sailor collar. Such blouses were originally suggested by those worn by midshipmen or cadets in the United States navy.

midinette. A shop girl in France.

milan hat. A hat of fine straw originally manufactured in the province of Milan, Italy.

military braid. A black silk braid used for binding purposes, also for trimming tailored dresses and suits. Comes in various widths.

millinery. A collective term embracing all varieties of female head-wear.

mink. The valuable fur of the mink, very close, soft, and even, and usually seal-brown in color. The Japanese mink is darker than the natural northern mink.

mirror velvet. See velvet.

mistral. A worsted material whose twisted warp and weft threads are woven to give a crêpe effect.

mitering. A method of joining two pieces of material, such as lace, insertion, embroidery, or finishing a hem, at an equally divided angle, as a corner.

mitt. A kind of glove, often of lace or knit-work, worn on the hand and wrist but containing no fingers.

moat collar. A collar that finishes a broad neck line and stands upright in a narrow band effect about the neck.

mode. The prevailing style or popular custom; the common fashion.

modiste (mō-dēst′). A woman who makes or deals in fashionable articles, especially women's dress.

mohair. Light-weight, plain or twilled, glossy, smooth, dress fabric, made with silk, wool, or cotton warp and mohair filling, which is the long, silky hair of the Angora goat of the mountainous district of Asia Minor. Owing to the fact that the hair filling slips in the weaving, cotton warp is generally used. *Brilliantine* and *Sicilienne* are varieties of mohair.

moiré (mō′rā). Watered or clouded silk produced by passing a corded ribbon fabric between engraved cylinders, which press the design with the face of the material. The moiré effect is apparent because of the difference in the reflection of the rays of light between the uncrushed and the pressed-down parts. Used for coats, dresses, suits, and trimmings.

moleskin. The skin of the mole, a small animal found in the temperate regions of Europe, Asia, and North America and having very soft and often iridescent fur.

monkey fur. Fur with long hair, used for wraps and trimming purposes. It is particularly adapted to use as a fringe, when it is cut in strips ¼ to ½ inch wide.

morion hat. A hat shaped like the morion helmet; that is, an open helmet without vizor, worn by men-at-arms. It was worn during the 16th century.

motif. A design or figure that is often repeated to form a pattern or is sometimes used separately as a decoration.

mousquetaire (mōōs-ke-târ′). (1) Referring to any article of clothing having a resemblance to that worn by the king's musketeers in the 17th and 18th centuries; as, a mousquetaire hat, a mousquetaire cuff, etc. (2) A woman's cloak trimmed with ribbons and having large buttons in the fashion of 1855. (3) A woman's turnover collar worn in 1850.

mousquetaire cuff. A cuff that is wide and flaring.

mousquetaire glove. A glove with a long, loose wrist and no lengthwise opening, like a gauntlet.

mousquetaire hat. A large hat with turned-up brim and trailing plume.

mousquetaire sleeve. A shirred, close-fitting sleeve made in two pieces.

mousseline de soie (mōōs-lēn-de-swā′). A transparent silk material in even weave similar to chiffon or gauze and having a firm finish. When slightly stiffened, it is sometimes called *pineapple cloth.* Used for yoke and collar foundations.

Moyen-age (mwâ-yăn′nāzh). Of or pertaining to the middle ages (476–1453).

muff. A covering into which the hands are thrust from opposite ends to keep them warm. Muffs first made their appearance in France during the Renaissance in the 16th century. They were carried by both men and women in England in the Elizabethan period of the same century.

muffler. A scarf of wool or silk worn about the throat or neck.

mull. A plain-woven, very soft, sheer, light silk or cotton dress goods in white and colors. Used for dress foundations and blouses and for inexpensive party dresses. Sometimes sold under the trade name of *Seco silk.*

mungo. The waste produced in a woolen mill from hard-spun or felted cloth and used in connection with wool, cotton, or better grades of waste in the manufacture of backing yarns or cheap cloth.

muslin. A soft-finish cotton fabric of firm and loose weave, bleached and unbleached. It is used for dresses, sheets, pillow cases, and shirts.

N

nacré velvet (nâ-krā′). See velvet.

nainsook. A soft, light-weight bleached muslin suitable for hand-made lingerie and children's garments.

nap. The projecting fibers on some materials forming a soft surface and lying smoothly in one direction, especially when of uniform length and texture.

napery hem. A hem, sometimes called the French hem, used on table linens and handkerchiefs, blending with the threads of the material and having the same appearance both on the right and wrong sides after laundering. The hem is creased on the fold and secured in position by means of fine overhand-stitches.

needle. A small, slender, pointed steel instrument containing an eye that will carry the thread and a point that will permit the needle to pass through a fabric. In *sewing needles*, which range from 1 to 12, No. 1 being the coarsest and No. 12, the finest, the eye is at the head, while in *sewing-machine needles*, which are designated by letters and numbers, the eye is at the point. *Milliners' needles*, known as sharps and betweens, are very long. *Embroidery* or *crewel*, *tapestry*, and *darning* needles have long eyes.

needle bar. The needle-bearing bar on a sewing machine, which gives an alternating motion to the needle.

negligée (nĕg-lĭ-zhā′). A loose gown worn by women, generally hanging free from the shoulders and often held in at the waist line with ribbon or a girdle. Also called *kimoná*.

Neopolitan hat. Originally, a tall, conical hat, made of woven fiber or a sheer, lacy horsehair braid, worn in Naples. Now, any hat made of such braid.

normal color. The foundation color of a scale of tones, the tones getting darker or lighter from this foundation.

notch collar. A coat collar applied so as to produce a notch at the joining of the collar and the lapels.

Nottingham lace. Any machine-made lace made formerly or at the present time in Nottingham, England, the center of the machine-made lace trade. Various laces, such as Val, Point de Paris, Cluny, torchon, and curtain laces, as well as numerous kinds of net, are products of the Nottingham district.

novelty suitings. A name applied originally to plain homespun weaves with rough, irregular fillings of different colors, but now referring to all weaves, especially brocaded or Jacquard effects.

nuance (nū-ăns′). A shade of difference in color; an effect often achieved in costumes by draping one color over another.

nun tuck. A tuck two or more inches wide and placed horizontally in a skirt.

nun's veiling. (1) A narrow, filmy, black veiling made of cotton, silk, or wool warp and a woolen filling and having a border on one side; used for mourning purposes. (2) A heavier fabric of the same composition and wider in width; sometimes known as *wool batiste*. Used as dress goods.

nutria. The fur of a South American, beaver-like animal. It is used as an imitation of beaver and can be dressed to resemble sealskin.

O

olive. Greenish yellow, or the color of the foliage on the olive tree.

olive brunette. A type of person having dark-brown or black hair, clear-brown or black eyes, dark complexion, smooth skin, and very deep-red lips.

one-piece dress. A waist and a skirt combined into one garment.

opossum. The dusky, grayish fur of the opossum, having coarse white hair and often used as a trimming on coats.

orange. One of the colors of the spectrum; a reddish yellow.

organdie. Plain, very fine-weave material, in white and colors, characterized by crispness. Used for dresses, aprons, collars, and cuffs.

organzine. The fine silk yarn used for warp in the weaving of silk fabrics and for which the best grade of reeled and twisted silk is used. It consists of two strands of raw silk twisted together and formed into a strong, firm warp by doubling it and twisting it again.

Oriental costume. The costume in the countries east of the Mediterranean, the striking characteristics of which are loose, baggy, gathered-in-at-the-bottom trousers and skirts worn by the women and brilliant colors used in both costumes and ornaments. Oriental influence is evident in modern modes.

Oriental laces. In the historical sense, the lace products of the East, including China, India, Japan, Persia, and Turkey, which are remarkable for the labor expended on them, their great cost, and the originality and boldness of the idea and coloring that characterize them. In another sense, Oriental laces are both machine-made and hand-made laces, in which the design is woven through and through the net and thus becomes very firm. They come in many designs and widths and are much used on dresses, curtains, bed sets, shams, and the like.

ornamental buttonhole edge. A stitch used to ornament a plain edge and made by working three buttonhole-stitches over each of a series of loops formed around the edge.

otter. A fur similar in color to beaver, but in characteristics more like seal. It is often dyed as seal, but lacks much of the luster.

ottoman. A heavy, plain fabric with flat, crosswise ribs. The filling may be silk, worsted, or cotton. Wool ottoman is used for dresses, skirts, and suits. Silk ottoman is used more for wraps and as a trimming than for dresses.

outing flannel. A cotton material similar to flannelette with a nap on both sides. Made in colors, stripes, and checks. Used for sleeping and infants' garments.

outline-stitch. A simple embroidery stitch used to outline designs in embroidery work. It is really an overcasting-stitch with the stitches laid one above the other but not overlapping and taken away from the worker instead of from right to left. It is sometimes called the *compact overcast-stitch*.

overblouse. An elongated blouse worn over the skirt instead of inside of it.

overcasting. A sewing operation consisting of loose, slanting stitches taken over the raw edges of a seam to keep them from raveling.

overcoat. An extra outdoor coat worn over a suit; a top coat or a great coat.

overcoating. A variety of medium-weight or heavy woolen or worsted fabrics, woven especially for overcoats.

overhanding. A sewing operation used to fasten two edges together, usually selvages, where a flat seam is desired. With the two edges basted and the material held in the left hand, the edges between the thumb and the forefinger, overhanding consists in placing the needle in from the back, pointing it toward the left shoulder, and taking the stitches over and over the edge until the seam is completed.

overskirt. A skirt or drapery worn shorter than the skirt of a dress and over it.

oxford shoe. A low, laced shoe tied at the instep. Probably so called because it was worn by students of Oxford University, England.

P

padding cotton. A cotton thread in various colors having four to six strands and used for padding in embroidery work.

padding-stitch. An embroidery stitch made on the surface of a fabric to form a foundation, or groundwork, for a raised design, being covered entirely by another stitch and serving to make the design appear heavier and more attractive.

paillette (păl-yĕt′). A spangle, especially one of a bunch of hanging spangles.

Paisley. (1) A wool fabric of many designs and colors, made in Paisley, Scotland, in imitation of Cashmere; used for dresses, shawls, and trimmings. (2) A soft silk, patterned after the wool fabric; used principally for dress trimmings and blouses.

pajamas. Loose trousers with coats to match, used as sleeping garments.

pale brunette. A type of person having black or dark-brown hair, brown, gray, or blue eyes, clear complexion, fair skin, and varying color.

paletot (păl′e-tō). A loose overcoat for man or woman.

paletot sac. A straight-line top coat.

palla (păl′ȧ). The outer garment worn by the women of ancient Rome.

panache (pȧ-năsh′). A plume or bunch of feathers, Louis XVI style, especially when used as a head-dress or an ornament on a helmet.

panache de coque. A plume of cock feathers.

panama. (1) A fabric usually made of hard-twisted yarn in plain weave. Sometimes coarser yarn is used and a basket weave produced. (2) A fabric made of cotton warp and double filling and producing an effect similar to the texture of Panama hats. Used for skirts and suits.

Panama hat. A hat made of the young leaves of the stemless screw-pine of Central America.

panel. A piece of material inserted, applied, or allowed to hang free in a garment and generally used as a designing feature.

panne velvet (păn). See velvet.

pannier (păn′yer). A light framework formerly worn for extending a woman's skirt at the hips; now, a drapery over the hips to produce a similar effect.

pantalets. Long drawers formerly worn by women and children. Pantalets were first worn about 1800 with the transparent dresses then in fashion. Pantalets for young girls were often only loose ruffles tied on below the knee with a draw string.

paradise plume. The long, soft, graceful plume of the bird of paradise.

Paraguay lace (păr′a-gwā). A lace formed of spider web effects woven of single threads and then woven together. Very fine Paraguay laces are used for dress trimmings, while the coarser weaves are found in fancy work.

parasol. A small, light umbrella used as a sunshade.

passée (pă-sā′). Past the prime; old-fashioned; worn out.

passementerie (pás-mĕn′trĭ). A term applied to heavy embroideries or edgings, particularly those made of rich gimps, braids, beads, silks, and tinsel.

pastel (păs-tĕl′). A name applied to very soft, delicate tones of colors.

patch pockets. A type of pocket consisting of a piece of properly shaped material stitched to the outside of a garment in a way similar to a plain-apron pocket.

patten. A thick-soled shoe like a clog or chopine. Sometimes worn over slippers to protect them.

pattern. A model or a plan that serves as a guide in forming something else. In dressmaking, it refers to a guide used for cutting garments.

paux (pôks). A lappet, revers, or tab.

pearling. A very fine, narrow picot edge used as a finish for dress linings and the like.

peasant costumes. The form of dress worn by the peasants of Europe. In some sections, these have been the same for hundreds of years, but in many cases they differ widely. The characteristics of peasant costumes are often seen in present-day styles.

peau de cygne (pō-de-sē′nye). A satin-weave fabric of soft, lustrous finish in diagonal weave with a prominent cross-thread. The name means "swan's skin." Used for dresses, suits, and coats.

peau de soie (pō-de-swä′). A firm, soft, durable silk fabric in grainy weave with dull, satiny finish. Made in both single and double face. Used for dresses and trimmings.

peg top. This term was originally used as the name of a boy's pear-shaped spinning top. The name is now applied to trousers and skirts that are made wide at the hips and narrow at the bottom.

pekin. A satin fabric, in which the stripes run with the warp.

pelerine (pĕl′er-ĭn). A long, narrow cape, usually pointed at front.

pelisse (pĕ-lēs′). A long outer cloak, originally one of fur or lined with fur; in fact, the term comes from the word pelt. These coats were very fashionable during the French Revolution (1789–1802) and the periods immediately following it.

peplum. In ancient Greece, a close-fitting gown extending from the neck to the feet. The term is now applied to a small ruffle, flounce, or short skirt on the bottom of a blouse.

percale (per-kāl′). A firm, close cotton fabric, plain and in colors. Used for dresses, shirts, and children's clothes.

percaline. A plain, closely woven cotton fabric, with glazed, watered finish. Used for linings.

perfected harmony. Harmony produced by associating colors in such proportions that their admixture produces white, or approximately white, the combinations formed being nearly equivalent to complementary colors.

periwig (pĕr'ĭ-wĭg). A head-dress of false hair worn for ornament or as a mark of rank or dignity. Periwigs were first worn in England during Elizabeth's reign (1558–1603); they became very large and elaborate during the Cavalier period (1625–1649); and the fashion began to wane in the reign of George III (1760–1820).

Persian. A silk, light in color and printed with large flowers. Used chiefly for linings and trimmings.

Peter Pan collar. A round turn-down collar, sometimes stiffly starched. These collars embody the very spirit of youth, which Barrie so charmingly pictures in his story of Peter Pan.

Peter Thomson dress. A kind of dress worn by young girls, the waist of which is made in exact imitation of a sailor's blouse. This style of dress derives its name from its creator, Peter Thomson, who was a tailor in the navy and later conducted a tailoring shop in Philadelphia.

petit point. An embroidery stitch of French origin, similar to half a cross-stitch. Much practiced during the 16th century in France and England for making imitation tapestry for furniture and household drapery.

petticoat. A word that has strayed far from its original meaning. When men first began to wear short coats, or jackets, in England, these garments were called petticoats. At the close of the 15th century, men wore petticoats, or small coats, beneath their long coats or gowns. In certain parts of Scotland, women's skirts are still called their coats, and this was perhaps so throughout the British Isles at one time. During the Elizabethan period (1558–1602), gowns were left open in front to show handsomely decorated petticoats. In the Cavalier period (1625–1649), petticoats were also called plackets. Now, a loose underskirt worn by women and girls.

piccadilly. A large ruff with points around the edge. It is said that Piccadilly in London took its name from the sale of these ruffs, which was first started by Higgins, a tailor, in a house near what was then the western extremity of this street.

picot (pī-cō'). In fabrics, loops along the selvage to form a finish on one or both sides. In laces, small loops decorating the edge of the pattern. A *picot edging* is produced by cutting machine hemstitching in half.

pile. Regular and closely set nap in which the threads stand up close together to form a uniform and even surface.

pinafore. A sleeveless apron worn by children to protect the front of their dresses.

pinking. A form of notched finish done by means of a pinking machine and used to a large extent on seams.

pinners. Aprons or pinafores popular during the reign of Queen Anne in England in the early 18th century.

piping. A bias fold or cord put on the edge of a band or garment as a finish.

piqué (pē-kā'). A firm fabric in lengthwise corded effect, used for dresses, skirts, vests, cravats, and children's coats.

placket. The opening, or slit, left in the upper part of a woman's skirt for convenience in putting it on. During the Cavalier period (1625–1649), petticoats were sometimes called plackets, and the opening in them was called a placket hole.

plaid. A large variety of twilled cotton, woolen, worsted, or silk fabrics, woven in tartan patterns and consisting of colored bars crossing each other at right angles and forming large squares.

plait. A trimming made by folding the material over on itself. The varieties of plaits include box plaits, double and triple box plaits, kilt plaits, knife plaits, accordion plaits, sunburst plaits, and cartridge plaits.

plaiting. Material folded over on itself in narrow strips, particularly for decoration or to give fulness.

plastron (plăs'trŏn). An ornamental addition to the front of a woman's dress reaching from the throat to the waist. A shirt bosom, especially one without plaits.

Plauen lace (plou'ĕn). An embroidered lace made on an embroidery machine and then burnt out by means of a chemical process so as to leave just the design. It is practically a machine needle-run or needle-embroidery lace, an adaptation of the principles of the sewing machine. The most difficult and complicated patterns of real lace can be imitated, the old and costly laces being generally used as models.

plume. Any feather, but applied particularly to the longer feathers from the ostrich.

plush. A rich fabric with a pile face longer than the pile of velvet and a coarse, woven back. Used for coats, capes, neck pieces, and muffs.

point d'Angleterre lace (dän-gle–tĕr'). Originally, a Brussels lace smuggled into England and called Angleterre to avoid duty, but later made in England. The designs were made with a needle and applied to bobbinet.

point de Gaze lace. A very fine, delicate, gauze-like lace similar to Alençon, but distinguished from it because its designs are not outlined with button holing but merely emphasized with a thread.

point de Paris lace. A machine-made and a real lace whose characteristics differ. The real point de Paris has a distinctive hexagonal mesh and a flat design, while the machine-made lace appears much like Val lace, except that its design is outlined with a cord.

points. Ribbons with metal tags on them. During Queen Elizabeth's reign (1558–1602), such ribbons were used to tie separate sleeves to the epaulets. Points tied in bows were a popular form of trimming during the Cavalier period.

Poiret twill (pwä-rę'). A firm twilled worsted material giving an appearance much like French serge, except that its twill is more pronounced, as in gabardine. Used for dresses, skirts, and suits.

polkadot (pōl'ka-dŏt). One of a series of spots of uniform size and spacing on a textile or fabric; also, a pattern made up of such spots.

polo cloth. A double-faced, soft, loosely woven cloth having a nap that is cut evenly. Used chiefly for coats.

polonaise (pō-lo-nāz'). A woman's garment taken from the Polish national garment, consisting of a waist and an overskirt in one piece and worn with a separate skirt.

pompadour (pŏm-pȧ-dōōr'). A style of arranging the hair by brushing it straight up from the forehead; a corsage with a low, square neck; a brilliant hue of crimson or pink; a pattern in dress goods of flowers or small bouquets. These fashions were made popular by the Marquise de Pompadour, who was a prominent figure during the reign of Louis XV (1715–1774).

pompadour silk. A silk fabric ornamented with flowers or small bouquets.

pompon. A tuft or ball of feathers, wool, ribbon, or some such material usually worn on a hat.

pongee (pŏn-gē'). A plain, washable, canvas-like silk fabric woven mostly in Northern China on hand looms from the natural silk of wild cocoons. The filling shows nubs characteristic of wild silk yarn and forms a cross-ribbed effect with many knots scattered in the fabric. Used for summer suits, dresses, and blouses.

poplin. Firm, durable fabrics having fine cross-ribs due to the warp threads being much finer than the filling threads. Made of cotton, silk, or wool, or a combination of silk and wool or silk and cotton. Used for dresses, skirts, and suits.

pouf (pōōf). The high head-dress worn in the 18th century was sometimes called a pouf. The word literally means a puff.

press cloth. A cloth, preferably of unbleached muslin and about 1½ yards long, used in the pressing of materials and garments to prevent the iron from coming in direct contact with the material.

presser foot. A foot-piece in a sewing machine which holds the fabric down to the feed-plate.

primary colors. The colors of the spectrum; namely, red, yellow, and blue, which, when combined in the proper proportion, will produce every other color of the spectrum.

princess lace. An imitation of duchesse lace in which the designs are applied to a net ground, often by hand. It has a decided value because of its great delicacy and hand-wrought appearance.

princesse. A style of woman's dress which is close-fitting and in which the waist and skirt are made in continuous breadths from neck to feet.

princesse slip. A close-fitting, one-piece undergarment that takes the place of a corset cover and a petticoat and has no division at the waist line.

prunella. (1) An all-worsted English fabric of the 18th and 19th centuries as familiar to our grandmothers as serge is to us. (2) At the present time, a very strong, warp-faced material made of all worsted or with cotton filling in satin weave. Used formerly for dresses, light-weight suits, and clergymen's clothes, but now employed chiefly for shoe tops and gaiters.

puffing. Ornamentation produced by making the material into puffs.

pugree (pŭg′rē). A scarf or band of East India design, used on hats for men and on women's outing or sports hats.

pump. A light slipper-like shoe, formerly made with a low heel.

punch work. A form of embroidery consisting in drawing apart the threads of loosely woven materials with a large needle and then covering them with fine linen thread. It is used as a background, as a filling stitch, or as a stitch to join seams and put in hems.

purl. The loop formed in making the buttonhole-stitch and then drawn tight to give a firm edge. A *single purl* consists of a single loop, as in the blanket-stitch. A *double purl* is formed when the thread is thrown over the needle and it not only stays the edge but strengthens the buttonhole.

pyroxylin (pī-rŏks′ĭ-lĭn). An imitation of hair, manufactured in the United States from vegetable fibers.

Q

quilled. Having plaits or flutes.

quilter. A sewing-machine attachment that consists of a guide for keeping the rows of stitching straight and even in quilting.

R

rabat (rȧ-bȧ′). A collar turned down and falling on the shoulders, worn by gentlemen in the 15th and 16th centuries.

raccoon. A mottled gray fur, used for band trimmings and coats.

radio punch work. A kind of punch work in which the designs are round instead of square. It is very attractive for solid work, especially in designs in the form of tiny baskets, and is much used for corners in embroidery pieces.

raffia. The tough, pliable fiber of a cultivated palm of Madagascar. It is of a dull straw color, but takes dye of any color. It is used in the making of mats, hats, and baskets.

raglan. Formerly a loose overcoat with or without sleeves and having a cape, named for Lord Raglan, an English general who lived from 1788 to 1855. The armhole of the raglan coat now in vogue is usually cut so that the seam at the joining of the sleeve to the body of the coat runs into the neck instead of following the usual line around the top of the arm. A raglan front has the seam only in the front; a two-seam raglan has both front and back seams; and a three-seam reglan has front and back seams as well as a shoulder seam extending down through the sleeve.

rajah (rā′jȧ). A strong, plain-woven silk fabric, rough and compact, in all colors. It was made first in the United States about 1892. Used for dresses, generally of a sports nature.

rambler-rose-stitch. A close embroidered flower made by working loose stitches around and around a center of French knots. It is used for small flowers and for designs containing clover blossoms, bachelor buttons, etc.

rat-tail braid. A small, tubular silk braid resembling a rat's tail. Used for trimming purposes.

ratiné (răt-ĭ-nē′). A loosely woven fabric, made in cotton and wool, the weft threads of which are looped to give a rough, uneven weave. Used for dresses and suits.

ratiné lace. An inexpensive machine-made lace with a groundwork of heavy loops, resembling Turkish toweling. It is used on wash dresses made of heavy material.

raw silk. A term applied to the fiber produced by the silkworm in the form of cocoons. It also means the thread produced by reeling a given number of cocoons together, each thread thus being composed of a number of filaments.

red. A color seen at the end of the spectrum opposite the violet end and notably that of fresh human blood and the ruby.

redingote (rĕd-in-gōt′). A corruption of the term riding coat. A woman's outer garment cut princesse style and showing a skirt front beneath, it being cut away in front like an old-fashioned riding coat.

reefer. A short jacket like a short box coat.

remodel. To remake in conformity with a model or pattern.

renaissance (rĕn-ĕ-säns′). A revival of the Greek and Roman methods of design, which remained dominant during the 15th and 16th centuries. From this period comes much of the color influence for which the art of that time was largely famous.

renaissance lace. A modern tape lace, the tape being woven into motifs, which are fastened together with twisted bars, spider wheels, and other flat stitches. The fine weaves are used for dresses and the coarser weaves for draperies.

renovate. To make material or a garment of any kind as good as new, to refresh it, or put it in good condition.

rep. A cotton, wool, or silk fabric woven with heavier weft than warp and producing a crosswise ribbed effect. Used in skirts and suits and in clothes for men and boys.

reticella lace (rĕt-i-chĕl′a). The earliest form of needle-point lace; characterized by geometric designs. In the original form, it contained cut and drawn work with button-holed edges connected with brides. Reticella lace is used for collars and sometimes in millinery work. The finer weaves are employed as dress trimmings.

reticule (rĕt′i-kūl). A small bag originally made of net work, but now made of other material and used by women in which to carry small articles. Reticules were fashionable during the Directory, Consul, and Empire periods in the 19th century being called *ridicules*.

revers. See lapel.

reversible material. A material that has not a pile, ply, nap, nor pattern running in one direction and therefore capable of being used on either side. Or, a material that is double-faced and therefore can be used on both sides.

ribbon. A band of silk, satin, or velvet, similar to silk, except that ribbon has a cord finish along both edges, whereas silk has a selvage.

rice braid. A braid similar to coronation braid but smaller in size. Its thick parts are so spaced as to give it the appearance of grains of rice lying together.

rice net. A woven net of coarse cotton thread stiffened by sizing and used for hat foundations.

rickrack braid. A form of open-work trimming made with serpentine braid.

Robe de Style (robe de stīl). A frock having tight bodice and full skirt, usually long.

rococo (rō-kō′cō). A style of hat of the Victorian era. The brim dips slightly at the front and back, and it is usually tipped over the face; really one of the most graceful and feminine of styles.

rolled hem. A kind of hem much used on dainty, sheer materials where lace or insertion is to be joined. The edge is rolled tightly between the thumb and the forefinger of the left hand, and the hem thus formed is caught to the lace or insertion with overhand-stitches.

Roman cut work. A form of embroidery work that consists in outlining a design with the single buttonhole-stitch and then cutting some of the material away. Bars are used to join the embroidered designs and keep the work in shape. It is used chiefly in large centerpieces and table covers of heavy material.

Roman stripes. Brilliant, contrasting colored stripes running crosswise on silk fabrics. A cotton warp is used, none of which is permitted to show.

rompers. A combination of waist and trousers worn by young children over or instead of other clothing, as at play.

rope silk. An embroidery thread consisting of many strands of silk woven into threads, which, in turn, are twisted together to form the heaviest kind of twisted silk thread.

rosette. A form of ribbon decoration used chiefly for women and children's clothes.

rose point lace. A form of Brussels lace having rose motifs appliquèd to a net ground.

round-thread linen. A soft finished, plain linen, made with round, hard-twisted yarn. It is suitable for drawn work, hemstitching, and hardangar work, because the threads are easily drawn.

ruche (rōōsh). A trimming of some fine fabric, as lace, silk, crêpe, or chiffon, gathered or stitched in the middle and worn as part of a woman's costume, usually at the neck or wrist.

ruff. A plaited, crimped, or fluted collar or frill, especially a very broad, full, and stiffly starched one worn by both men and women in the 16th century.

ruffle. A gathered or plaited strip used as a trimming and attached so as to leave one or both of the edges free.

ruffler. A sewing-machine attachment for making ruffling, plaiting, and frilling.

running-stitch. A sewing operation used for seams that do not require strength and for gathering or tucking and consisting of a series of short, even stitches. Usually, several stitches are taken up before the needle is pulled through.

russet. A reddish or yellowish brown.

S

sable. The valuable fur of a small animal, dark lustrous brown in color, with paler head and throat and short, black paws.

sabot (sȧ-bō′). A wooden shoe worn by French and Flemish peasants.

sack. A loose garment with sleeves. Any loose-fitting coat without a waist seam. In the 17th and 18th centuries, a robe, commonly of satin or brocade, flowing loosely at the back in folds from the neck band or shoulder yoke.

sallow mature woman. A type of woman having gray or white hair, brown, blue, or gray eyes, and sallow complexion without color.

sampler. A small piece of material on which a detail in the construction of a garment is developed. Also, a piece of needlework, made to exhibit skill or to preserve a pattern.

sandals. A kind of shoe much worn by the people of antiquity and usually consisting of a sole only, but sometimes having a shield for the heel and a cap for the toes. Made of leather, cork, wood, straw, wickerwork, and velvet. Now largely of leather and worn by children.

sash. An ornamental band, scarf, strip, or belt worn around the waist or over the shoulder. In Oriental countries, a long band of fine material wound around the head to form a turban.

sateen. A closely woven cotton material with lustrous, smooth finish in imitation of satin. Used for underskirts, linings, and dresses.

satin. A foundation silk fabric having a smooth finish and a high gloss on the face and a dull back. It depends for its luster and brilliancy

on its manner of weaving and the treatment it receives afterward between heated cylinders. It comes in many varieties and is used for dresses, coats, and linings.

satin-stitch. An embroidery stitch, either flat or raised and repeated in parallel lines close enough together so as to produce a satiny appearance, but not so close as to overlap. Sometimes the stitch is divided and worked in two sections, as in a leaf or a scroll design where the space is too wide for the regular satin-stitch or the leaf is to be sewed. It is the most widely used of all the embroidery stitches.

scallop. One of a series of circular curves or projections along an edge.

scallop buttonhole-stitch. An embroidery stitch used in the formation of scallops; in reality, the single-purl buttonhole-stitch applied to scallops. It is made by inserting the needle on the inside line of the scallop and bringing it up outside of the padding on the outside line so that the thread is kept to the left and runs under the needle in each stitch.

scallop-finish edging. An edging about $\frac{5}{8}$ inch wide having one side scalloped and used as a finish for garments that require frequent laundering, such as children's underwear and dresses.

scarf. A broad band of fabric worn loosely over the shoulders or about the neck.

scissors. A cutting implement ranging from 3 to 6 inches in length and consisting of a pair of blades having handles and pivoted face to face so that the sharpened edges may be brought together on the thing to be cut. *Buttonhole scissors* range from 3 to 5 inches in length and have blades which are regulated by a screw. Their edges stop short of the pivot, so that a slit can be made without cutting the edge of the cloth.

Scotch plaid. Dress material containing plaids and originating in Scotland but now used almost everywhere. Formerly, in Scotland, the colors of these plaids were arranged with the greatest nicety, so as to preserve the patterns, or sets, as they are called, each of which represented a different clan, tribe, family, or district. Thus, a Stuart, a Macdonald, a Campbell, etc., was known by the color and the pattern of his plaid or tartan.

scratch felt. A cheap wool with long yarns woven in, producing a camel's-hair effect.

scrim. A cotton material having an open-mesh weave, in white, cream, and ecru, light in weight, transparent, and used for draperies.

sealskin. The skin of the fur seal when prepared as a fur by removing the coarse hairs and dyeing it a dark brown.

seam. The line where two parts of a garment are joined.

seam binding. Material for finishing edges, and made in narrow strips, 6 and 9 yards long. Comes in black, white, and colors. *Cotton-binding*, or *bias-binding*, has its edges turned ready for application. *Silk seam binding* resembles light-weight taffeta ribbon.

seam placket. A placket in a seam made by applying a straight strip of material to each of the seam edges.

secondary colors. The colors produced by a mixture or union of pigments of two primary colors. The secondary colors are orange, green, and violet.

seed-stitch. An embroidery stitch resembling a tiny dot and made by taking a very small back-stitch. It serves as a filling-stitch in small flower designs, borders, initials, and similar places where other filling-stitches, such as knot-stitches, are too large.

seersucker (sēr'sŭk-ēr). A light-weight wash fabric in plain weave having an irregular, crinkled surface produced by making that part of the warp very slack. Used for dresses, coats, and underwear.

selvage. The edge of woven fabrics, consisting of one or more stronger cords or a narrow border so woven or finished that it will not ravel nor need hemming.

semifitted. In reference to clothes, a term that means only partly conforming to the shape of the figure.

sequins (sē'kwĭn). A form of dress trimming made of very small metal disks or spangles in bands from ¼ inch to 1 yard or more in width.

serge. The most popular of all woolen materials and made since the 12th century in great variety. It has a clear finish in an even-sided twill, producing a flat, diagonal rib effect. The best grades are made of worsted warp and woolen filling or all-worsted and are used for suits, dresses, and coats.

set-in sleeves. Sleeves that are set in the waist at the armhole.

shade. A dark tone of any color; that is, one approaching black. This term, however, has been replaced by black.

shadow embroidery. A form of embroidery consisting of single fagoting-stitches so made on the wrong side of very sheer material that they show through on the right side in shadow effect. It is generally used for narrow petals and leaves that have an even outline and no turnovers.

shadow lace. A machine-made lace of a light, filmy character. Its surface is entirely flat and its designs are rather indistinct. It is used extensively for draped dresses and as a dress trimming.

shako (shăk'ō). A high military hat, originally of fur.

shank button. A button having a projecting piece or loop on its under side by which it is attached to the material.

shantung (shăn-tung'). A rough, plain, washable fabric of natural color; in reality, a heavy grade of pongee silk used for dresses and blouses.

shawl collar. A collar whose edge has no notch.

sheaf-stitch. An open-seam stitch made by tying groups of threads together in such a way as to give them the appearance of sheaves. The thread that does the tying runs through the center of the space between the ribbons to be joined and gathers up several cross-threads and fastens them with a knot.

shears. A large pair of scissors, being 6 inches or longer and usually having one small handle for the thumb and one large handle for several of the fingers, thereby permitting considerable cutting without tiring the hand.

sheath gown. A straight, close-fitting gown that first came into vogue under that name during the Directory period (1795–1799).

sheen. A glistening brightness, especially a faint luster, as from reflection.

sheet wadding. Sheets of corded cotton, used for padding garments, bed covers, etc.

sheeting. A wide cotton or linen fabric, twilled or untwilled, bleached or unbleached, used for making sheets for beds.

shield. A piece of moisture-proof fabric worn to protect a part of the clothing liable to become soiled.

shirring. A sewing operation in which two or more rows of gathers are used where considerable material is to be gathered into small space. The stitches in the second and third rows are made directly in line with those in the first row and from ⅛ to ½ inch apart.

shirring plate. A sewing-machine attachment used with the ruffler to produce shirring in material.

shirt. A loose undergarment for the upper part of the body, made of cotton, linen, silk, or wool and formerly worn by both sexes. Now, commonly restricted to a garment worn by men and boys and having collar and cuffs either attached or separate.

shirting. Cotton or linen material used for making shirts.

shirtwaist. A belted waist resembling a shirt in plainness of cut and style and worn by women and girls. Also called a blouse.

shoddy. Formerly applied to the waste thrown off in wool spinning, but now applied to the shredded wool or old cloth reduced to a fibrous condition to be remanufactured. Silk shoddy is similar to wool shoddy in origin and consists of the recarded fibers from manfactured silks.

shoe satin. A very strong, durable fabric having a dull back and a smooth, semiglossy face and used in making footwear.

short-lapped placket. A placket cut in the center of a gore or skirt section on a lengthwise thread of the material and made only 3 or 4 inches long.

shot silk. Changeable or iridescent silk produced by having a weft of one color and a warp of another.

shuttle. (1) In weaving, a device used to carry the weft thread, or filling, to and fro between the warp threads. (2) The sliding thread holder in a two-thread sewing machine which carries the lower thread between the needle and the upper thread to make a lock-stitch. (3) A thread-carrying device used in tatting and embroidery.

Sicilienne (sĭ-sĭl-ĭ-ĕn′). (1) A coarse weave of mohair having cotton warp and wool or mohair weft, which gives a wiry finish. Used for men's dusters and summer coats, also for women's wear. (2) A plain-woven silk fabric with heavy weft ribs; now made with silk warp and a heavier cotton or wool filling in plain weave, forming cross-ribs, similar to poplin.

silesia (sĭ-lē′shà). A stout lightweight, twilled cotton material with a glossy finish, similar to percaline. Used for linings.

silhouette (sĭl-ōō-ĕt′). The outline of a solid figure; also, a profile drawing or portrait having its outline filled in with uniform color, usually black, and its other features with lighter lines. The best way to study the proportion of a costume is to think of it in silhouette without taking into consideration any details or accessories.

silk. A fine, frail, glossy, fibrous substance, produced chiefly by the silkworm in the formation of its cocoon. The cocoon is yellow or white in color, because of the gum secreted by the worm, but it becomes white or pale cream upon being boiled in soap and water. The wild silk, the worm of which feeds on certain oak trees in China, India, and Japan, is ecru colored even after the gum has been removed.

silkaline. A soft, glazed cotton used for draperies and for comfortables.

silkatine thread. A cheap, twisted cotton thread with a high luster in imitation of silk. It does not produce the effect that silk thread does, nor does it launder so well as mercerized cotton, but it is commendable for practice work.

silver cloth. A metal cloth made of metal warp in silver color and silk weft. Used for trimmings, chiefly on evening dresses.

silver tissue. A transparent metal cloth made of metal warp in silver color and silk weft. In the cheaper grades, merely an imitation of metal cloth.

silvertone. A velour, velvet, or plush having a limited quantity of real and artificial white silk mixed with the stock to produce a shimmering effect. The term originated in 1916, but the idea is much older.

simplicity knot-stitch. An embroidery stitch that resmbles a knot and is made by two small back-stitches placed next to each other. It is very popular for border and outline work.

simulated. Applied to dressmaking, a term that means having the appearance of or in imitation of something else; as, a simulated buttonhole, pocket, hem, etc.

simulated buttonhole. A buttonhole made on the material for trimming purposes in imitation of a buttonhole, no slit being used. Sometimes called a *blind buttonhole.*

simultaneous contrast. The effect produced by bringing together pale and dark colors that are not complementary to each other.

single-stitch seam. An attractive finish for a plain seam consisting in basting both edges back from the seam and then stitching accurately on both sides.

singles. See thrown silk.

skinner's satin. A heavy, durable satin having a high luster. Used for dresses and also for linings.

skirt. That part of a coat, dress, or other garment that hangs below the waist.

skirt gauge. A device used in marking the desired skirt length.

slip. A detachable lining, usually made the entire length of the dress with which it is to be worn. Also called an *underslip.*

slip-over. A dress, blouse, or other garment that is put on by slipping it over the head, the neck opening being used for this purpose. Also called a *slip-on.*

slip-stitch. A stitch, sometimes called the *blind-stitch,* used for fastening down turned edges in places where inconspicuous stitches are required. It consists of a tiny stitch taken in only a thread or two of the material to which the turned-in edge is to be attached and then a longer stitch of at least ¼ inch taken in the folded edge.

slipper. A low, light shoe, into or out of which the foot is easily slipped.

slot seam. A seam having the appearance of two tucked seams meeting, with a strip of material applied to the back and the seam stitched on each side an even distance from the edge.

smart. Neatly, stylishly, or sprucely dressed.

smock. A coarse frock or blouse resembling a shirt and worn by field laborers over their other clothes to protect them. Now, a similar garment worn by artists at their work and used by girls and women for sports purposes. Sometimes ornamented with shirred work resembling honeycombing.

smocking. An embroidery stitch that consists in putting threads on the right side of fabrics in ornamental, shirred effect to hold fulness within a given space. It is used in fancy work and as a trimming on children's garments and women's lingerie dresses and blouses. The outline-herringbone- and cable-stitches are the ones most frequently used in smocking.

snap fasteners. Fasteners that come in pairs and fit into each other with a spring or snap; hence the name *snaps.* They come in black and white and in several sizes. In *snap-fastener tape* the snaps are fastened securely in a strip of tape at intervals of about 1¾ inches.

snood (snōōd). A fillet formerly worn about the hair by young unmarried women in Scotland and considered as an emblem of virginity.

soapbark. The bark of a large Venezuelan tree used as a substitute for soap, particularly in the washing of woolens.

socks. Knit or woven foot covering having shorter legs than stockings.

soft pile. Applied to a fabric having a soft, downy nap.

soisette (swä-zĕt′). A highly finished mercerized cotton fabric used chiefly for negligèe shirts.

soleil (sō-lę′ye). A very highly finished, all-wool fabric woven in warp twill in broken-rib effect. Used considerably for dresses and light-weight suits.

soutache braid. A very narrow, flat, decorative braid.

sparterie (spär′tĕr-i). A straw cloth, or fabric, used in covering wire hat frames; also used for hats manufactured in Bohemia and Japan.

spat. A short, cloth gaiter fastening over and under the shoe.

spectrum. An image formed by the dividing of a ray of light into parts arranged according to their different wave lengths, as in the rainbow or in the passing of light through a prism.

spencer. A short, jacket or overcoat designed by Earl Spencer early in the 19th century to test the imitativeness of those who follow fashion. Imported to France during the Directoire period.

spider-web-stitch. An embroidery stitch made by weaving thread back and forth over strands of thread placed in an open space in crisscross fashion to make a figure that resembles a spider web. The figures thus made prove a good substitute for medallions and as a filling in drawn-work corners.

split-stitch. A form of chain-stitch in which the embroidery thread is split as each stitch is made by bringing the needle up through the thread itself and taking a back-stitch through the thread. It is used for stems, borders, and outlines when a more compact stitch than the regular chain-stitch is desired.

sponge cloth. A piece of cloth, such as unbleached duck or drilling, about ¼ to ½ yard in size, used to dampen materials before they are pressed.

sports suits. Articles of wear especially adapted as to style and material for sports wear.

spun silk. Inferior silk made from short, waste fibers and from imperfect cocoons. Used for knitted fabrics, embroidery and knitting silks, and in combination with cotton or wool.

St. Gall lace. A machine-made imitation of Venetian lace. It is produced with machinery by embroidering with cotton or silk thread on woolen material. When the embroidery is completed, it is chemically treated to dissolve the wool and leave only the cotton or silk embroidery, which takes on the appearance of lace.

stand pocket. A type of tailored pocket having an upstanding part as a finish for the opening.

stays. The stiffening pieces of a corset; also, corsets themselves, especially the early form of corsets. These were originally almost instruments of torture, but early in the 19th century they began to receive the attention of manufacturers and they have gradually been improved until they are now pliant and elastic, giving the desired freedom and yet defining the figure satisfactorily.

steinkirk. A lace cravat worn in a negligent way and taking its name from the battle of Steinkirk (1692) in Belgium, where the French had to fight with disarranged cravats.

stem-stitch. An embroidery stitch sometimes called *French stemming* and made by first padding the outline or stem with the running- or the outline-stitch and then whipping this over and over with very even stitches made straight with the grain of the fabric or worked diagonally. It is used when heavier or more elaborate work is required than can be done by the outline-stitch.

stiletto (stĭ-lĕt′ō). A small, sharp-pointed instrument made of ivory, bone, celluloid, steel, aluminum, or other metal and used for puncturing eyelet holes in material.

stock. A broad, stiffened collar or cravat. The stocks worn during the Georgian period (1714–1830) were tied in so many complicated ways that a book was published containing numerous diagrams and charts describing many different styles.

stockinet weave. A knitted fabric, often in tubular form, largely used for underwear.

stola (stō′lȧ). The gown worn by the women of ancient Rome draped around the figure and containing sleeves.

stole. A long, narrow scarf, usually fringed at the ends and worn over the shoulders; often made of fur. A part of the vestments of the clergy of Roman Catholic, Oriental, and Anglican churches.

stomacher (stŭm′ŭk-ēr). An article of dress, usually of rich material and elaborately ornamented, for the breast and upper abdomen, having the gown laced over it. Worn in the 15th and 17th centuries. Stomachers were sometimes padded.

storm serge. A very light-weight serge of hard, fine weave with nap made from comparatively low stock with single yarn for both warp and filling. Used for dresses, skirts, and suits.

stowing. A term applied in the tailoring trade to the joining of two edges. It means to pack the edges together closely so that the joining is scarcely visible.

stranding thread. Tailors' gimp or a thread, usually linen, twisted and waxed and used to strengthen the edge of a tailored buttonhole before it is worked.

strap seam. A plain seam with a good seam allowance, over which a bias or crosswise strap of the same or contrasting material is placed on the right side after the seam has been pressed open.

straw braids. The braids used in making straw hats, which are largely imported, the finer braids coming from South America, Italy, and Switzerland and cheaper kinds from China and Japan. They range from ¼ inch to 3 inches in width.

stroking. A sewing operation that consists in laying the gathers after they have been drawn up. It is done by drawing a needle down between the gathers from above the gathering thread and pressing the little plaits under the thumb.

style. As related to clothes, style pertains to the motif, the treatment, or the design, in contrast with fashion, which refers to the popularity of a certain style, the common trend, the prevailing mode.

suède (swād). Undressed kid; that is, a skin from which the outer part has been rubbed off or skinned. Used largely for gloves, but occasionally employed as a dress trimming.

sugar-loaf hat. A hat in the shape of an old-fashioned sugar-loaf, which was conical and rounded at the top.

suit. A combination of two or more garments constituting a single article.

sunburst plaits. A form of accordion plaiting in which the plaits are very narrow at the top and wide at the bottom, thus producing a flare.

surah (sū′rä). A soft, light-weight, all-wool dress fabric woven in nearly invisible cords or twills or in fine basket-weave effect. Also a light-weight, soft, twilled silk.

surcoat. A loose garment worn by men over armor during the middle ages. Sometimes embroidered with the wearer's coat-of-arms. Also, an outer body jacket for women, often trimmed with fur, in the 14th and 15th centuries.

swatch. A small piece of material, especially one cut off for a sample.

Swiss. A dress muslin usually in dotted or cross-bar effects. Used for dresses and curtains.

T

tablier (tä-blī-ę′). An apron-like part of a woman's dress.

taffeta. A fine, smooth, glossy, untwilled fabric, having considerable body and alike on both sides. Formerly, it was a very rich, strong, and somewhat stiff fabric, but at the present time it is made very pliable and lustrous. It may be plain, figured, striped, plaid, or changeable. Used for dresses and general garment purposes. *Chiffon taffeta* is a light-weight variety of good quality and soft, lustrous finish and is much used for evening gowns.

tagal straw (tä-gäl′). A straw of which hats are made. It bears the name of a Dutch province in Northern Java.

tailleur (tä-yûr′). A French word meaning tailor or tailoress. A tailor-made suit or dress is now called a tailleur, just as one speaks of a "tailormade" in English.

tailored fell. A tailored seam made in a way similar to a hand fell but stitched by machine rather than by hand. It is used extensively in making unlined coats and skirts, especially tailored wash skirts.

tailors' chalk. Chalk used by tailors for the marking of all lines in their work.

tailors' tacks. See mark-stitching.

tamise cloth. See batiste.

tam o'shanter. A cap of Scotch origin fitting tight around the brows but large and full above, sometimes having a flat top and often a knot or a tassel.

tape. A narrow strip of firmly woven cotton or linen. *Lingerie tape* is a finely woven cotton tape which comes in light colors and is used as a ribbon substitute.

tape measure. A tape line usually 60 inches in length and ⅜ to ½ inch wide, and divided into inches, half inches, quarter inches, and eighth inches.

tapestry darning-stitch. An over-and-over embroidery stitch that resembles darned work when finished but gives a solid effect in alternated stitches. It is used as a border for towels, table covers, etc. and in conventional designs in fancy work and dressmaking.

tarlatan. An open-mesh, slightly stiffened fabric used for Christmas stockings and as a stiffening in garments.

tartan. Originally, Scotch twilled woolen or worsted plaids with distinctive designs and colors for each Highland clan. These tartans appeared in the shawl worn over the shoulders and in the kilt. Now used for suits and skirts.

tassel. A pendant ornament consisting of a tuft of loosely hanging threads or cords as of silk or wool, often headed with a silk-covered button or mold. Tassels, like fringes, were used in ancient times and were decorative features of the costumes of Nineveh and Babylon.

tatting. A knotted work of various designs made with an oblong shuttle and a single thread. The clover-leaf and wheel designs are the ones most frequently made. Imitation tatting in no way compares with hand-made tatting. Tatting is much used as a trimming on lingerie, dresses, children's clothes, and in trimming fancy work.

taupe (tōp). The color of mole skin, or dark gray.

Teneriffe lace (tĕn-ēr-ĭf′). A lace made largely in the Canary Islands and having motifs of wheels and circles like Paraguay lace. The wheels are made by the natives over spools that are held in the hand.

terry cloth. A material woven in looped effect that forms an uncut pile. It is made of cotton, linen, wool, or silk and is used for many purposes. In cotton or linen, it is called Turkish toweling. It comes in stripes, checks, plaids, or brocaded effects in various colors.

tertiary colors (tĕr′shĭ-a-rĭ). The colors produced by mixing pigments of the secondary colors. The tertiary colors are citrine, olive, and russet.

theatrical gauze. Sheer, light-weight cotton fabric, in plain weave similar to cheesecloth and stiffened with sizing. Used for needlework and fancy-dress costumes, sometimes also for draperies.

thread. A slender cord composed of two or more yarns or filaments twisted together and used in the construction of a garment. *Cotton thread* is made of cotton filaments; *linen thread*, of flax fibers; and *silk thread*, of silk fibers.

thread shank. A thread tightly wound around the threads that are used to fasten the button to the material, thus holding the button away from the material and allowing room for the buttonhole to come between.

thrown silk. Raw silk that has been doubled and twisted into yarns of various sizes in preparation for the loom. The principal classes of thrown silk are *tram*, *organzine*, and *singles*.

ticking. Firm, twilled, cotton fabric in stripes, floral, and herringbone patterns. It is used for pillows, bedticks, and mattress coverings.

tie-stitch. Properly a millinery stitch, but sometimes used in dressmaking to fasten a fold in place from the back or to make the flat plaits of ruches stand up in ruffles. To make a tie-stitch, first make a small stitch, leaving several inches of the thread with which to tie the other end. After tying, cut the ends and proceed to the making of the next stitch.

tier. As applied to dress, one of a series of ruffles or flounces. A tiered skirt is one having several ruffles placed one on top of the other.

tinsel. Very thin, glittering bits of metal used to ornament articles of dress.

tint. A light tone of any color; that is, one approaching white. This term, however, has been replaced by *tone*.

tinting. Coloring garments, material, or lace by means of colored paper or ribbon, red ink, or some commercial preparation.

tissue cloth. A cloth made of silk and gold thread. In the middle ages, thin sheets of paper were put between layers of this cloth to keep it from tarnishing. This was the first *tissue paper*.

titian blonde. A type of person having red hair, blue-gray or brown eyes, a medium-clear or clear-white complexion, and varying color.

togs. Articles of clothing, usually of a particular kind, as skating togs.

tone. That property of a color which distinguishes it from other colors or from varieties of its own color in the respect of its approaching or receding from black; that is, whether it is darker or lighter.

top-coat. A coat worn over another coat, as, an overcoat.

top dyeing. Dyeing over; that is, dyeing on the top of other colors.

torchon lace (tôr'shŏn). A coarse bobbin lace made of strong, soft, and loosely twisted thread, linen thread being used for the better grades and cotton, for the cheaper ones. The cotton varieties are sometimes called *beggars' lace*, or *Bavarian lace*. The wearing qualities of this lace are very good. The fine weaves are used on lingerie dresses and the coarse ones in fancy work.

tosca net. A form of net that is more open in design than ordinary bobbinet. It is firmly woven and very durable.

touffe (tōōf). A tuft, bunch, cluster, clump, wisp; used with regard to flowers and aigrets when they are employed in millinery.

tracing wheel. A toothed wheel used to trace lines. It is invaluable as an accurate marker and effects a great saving of time in basting.

train. An extension at the bottom of a dress skirt that trails at the back or is thrown over the arm in walking. A train is often made separate and attached either at the back neck or back waist line.

tram. Loosely twisted silk yarn used for filling in the weaving of silk fabrics. It is softer and weaker than organzine and is made of the lower grades of silk.

transfer patterns. Tissue-paper patterns on which are stamped embroidery designs that may be transferred to the material that is to be embroidered.

triangular buttonhole-stitch. An embroidery stitch consisting of a blanket-stitch run diagonally to fill in an embroidery design, forming small triangular sections in the design.

tricorne hat (trĭ'kôrn). A three-cornered hat with upturned brim, as the Marquise or Continental.

tricot (trē'kō). A weave showing a very narrow, inconspicuous stripe like a knitted effect. It is usually made in wool, but sometimes comes in silk.

tricotine (trĭ-kō-tēn'). A soft, firm, woolen material showing a very narrow, inconspicuous diagonal twill that gives a knitted effect. Used for dresses and suits.

trio filling-stitch. An embroidery stitch sometimes called the *thousand-flower stitch* and consisting of three stitches grouped together to form a design, the center one vertical and the other two diagonal. It is used to fill in borders or large designs.

trotteur (trŏ-tūr'). Trotting or walking. As applied to dress, it refers to a somewhat plain, substantial article that is suitable for walking or out-of-doors purposes.

trousseau (trōō-sō'). A bride's outfit, especially her clothing.

tubular fabrics. Fabrics knit or woven in the form of seamless tubes.

tucked seam. A seam sometimes called an open welt, finished with a tuck by stitching from ¼ to 1 inch from the edge of the seam.

tucked-seam placket. An inconspicuous placket made on a tucked seam and stitched so that it appears to be a continuation of the placket.

tucker. (1) A vest or guimpe worn with low-cut dresses late in the Cavalier period (1625–1649). (2) A sewing-machine attachment for making tucks.

tulle (tōōl). A fine, fluffy, machine-made net of silk or cotton. The meshes, which are small, are round or have regular or irregular sides and corners. Used in millinery and for drapery on dresses and party frocks. Also called *illusion*.

tunic. A section of a modern garment similar to an overskirt and either fitted or gathered at the waist line. The Greek chiton was sometimes called a tunic, as was also the undergarment worn in Rome. The tunic without the toga was worn by Roman soldiers in camp, a fact which accounts for an undress military coat being called a tunic even in modern times. Among the Saxons, the tunic was an outer garment reaching about to the knees, made with sleeves and open half way down the breast and on the sides from the hip to the bottom. Tunics of uneven length and beautifully ornamented were worn in Byzantium toward the end of the Roman Empire in the 3d century.

turban. A form of head covering of Moslem origin consisting of a scarf twisted around a tight-fitting cap. Much worn in the early 19th century in England and France and represented at the present time by a variety of hat having a round crown and either a narrow rolled brim or no brim at all.

tuscan straw. A fine yellow straw of which hats are made. These hats originally came from the province of Tuscany, Italy.

tussah (tŭs'ä). (1) A kind of rough silk obtained from wild worms that feed on oak and other leaves of the forest, and sometimes called the "wild silk of India." It is characterized by a brown color, which is due to the coloring matter in the leaves on which they feed. Because of its irregular diameter, it is difficult to utilize for warp, but it is employed extensively as filling. (2) The various dress goods, coatings, etc., made from tussah fillings.

tussah wool. A light-weight wool fabric in a closely woven, smooth weave. Used for dresses and suits.

tuxedo collar (tŭk-sē'dō). A collar resembling the deep revers of a tuxedo, or gentleman's dinner coat.

tweed. A rough, unfinished woolen material, similar to cheviot but made of two-ply warp and two-ply or single filling with open texture in homespun effect. Usually several colors are mixed, but the pattern is not clearly defined, it being mostly checks, twills, and herringbone. Scotland is the country that gave to the world the Scotch tweed, which vies with nature herself in the harmonious blending of colors. The blendings of heatherbloom, brackens, and grasses are copied, the reds, blues, and greens being mixed with the slates and neutral grays of the lichens, and the browns, reds, and gold of autumn being much used.

twill. One of the three foundation weaves; a diagonal effect produced when the shuttle carries the wool thread over one and under two or more warp threads. It can be made in many varieties.

twisted bar-stitch. A decorative open-seam stitch used to join the edges of ribbon and made by twisting the thread from four to eight times around a bar that connects the edges of two pieces of ribbon. The spacing of the stitches on the ribbon usually equals about two-thirds of the space between the ribbons.

twisted chain-stitch. A chain-stitch made by looping the thread and holding down this loop with a couching-stitch. It is used to make borders in fancy work and as a trimming on non-washable garments where a narrow braid is desired.

twisted running-stitch. An outline-stitch consisting of a series of running-stitches through which another thread is run so as to produce a twisted effect.

two-tone. Characterized by two colors, one on one side and a different one on the other.

U

ulster. A long, loose coat sometimes belted at the waist, worn by both men and women; originally made of a cloth with a long nap from Ulster, Ireland.

umbrella. A canopy of silk, cotton, paper, or other suitable fabric, supported on a radiating folding frame and carried in the hand as a protection against sun or rain. Umbrellas were carried by the women but not by the men in ancient Rome. The first umbrellas used in England and the United States came from France and, although men at that time carried muffs, they considered if effeminate to carry an umbrella. The English are now, especially in London, addicted to the umbrella habit and although those made in England are of excellent workmanship, the whim of France still governs whether or not our umbrellas shall be large or small, long or short handle, and be bright or somber.

umbrella silk. Twilled or plain silks having special selvages and specially dyed for use as umbrella coverings.

underbody. An under waist or lining often used in dresses.

under braider. A sewing-machine attachment for applying braid as a trimming, the design being stamped and the stitching done on the under side of the material.

underproper. A wire arrangement that held up the huge ruffs worn in the 16th and 17th centuries.

undersleeve. A separate sleeve of light material worn under the sleeve of a woman's dress.

V

V neck. A neck line shaped like the letter V in front.

Valenciennes lace (vȧ-lăn-syĕn′). A bobbin lace commonly called Val, in which the same thread is used for both the ground and the pattern. The mesh is very open and of great regularity, being hexagonal, square, or diamond-shaped, with natural or conventionalized flowers or trailing patterns. A distinguishing feature of the real Val is the absence of any outlining thread, the lace being flat and worked in one piece.

Van Dyck, or **Vandyke, collar** (văn dīk′). Large collars of lace or linen with lace in deep points on the edge. These collars were worn by so many of the people who appear in portraits painted by Van Dyck that they are called the Van Dyck collar.

vegetable ivory. Material produced from the seed of a tropical American palm and used in the making of buttons. It can be cut, engraved, polished, and dyed more effectively than any other button material.

velour (ve-lōōr′). A large variety of soft, stout, closely woven, smooth fabrics with raised and shorn nap. Used for coats, suits, capes, and dresses.

velvet. A silken fabric having a short, soft, thick pile surface and a plain back. Introduced in the 14th century in Italy, taking its name from the Italian word "velluto," meaning woolly to the touch. It may be all silk or it may have merely a silk face with a cotton or linen back. It is used for dresses, suits, coats, and trimmings, and for millinery purposes.

velvet, croisé. A kind of velvet having a coarse back and woven so as to hold the pile firmly. Thus, it is suitable wherever a durable velvet is desired. It is much used for trimmings.

velvet, Lyons. A kind of velvet having a short nap that is not secure in its back or foundation. Used chiefly for draperies and bows, and in millinery, for which it seems especially adapted.

velvet, mirror. A velvet having a shimmery appearance. It is woven like plain velvet and then has its pile dressed down. Used for trimming and millinery purposes. Sometimes called *paon velvet.*

velvet, nacré. A velvet with a back of one color and a pile of another, which gives a beautiful changeable shading resembling mother-of-pearl, from which it gets its name. It is used for evening gowns and wraps, and as a trimming, especially in millinery.

velvet, panne (păn). A kind of velvet much the same as mirror velvet in appearance, except that, in the case of panne velvet, the nap is all laid in the same direction in the weaving.

velveteen. A cotton velvet with short, close pile used for dresses, children's wraps, and draperies. It is of English origin, being originally a twilled cotton with raised pile.

Venetian. (1) A fine woolen cloth somewhat similar to covert because of the fine diagonal that characterizes it. Sometimes Venetian cloth resembles whipcord and again it has considerable nap and little twill, like broadcloth. Used for spring topcoats and suits and in lighter weights for skirts and dresses. (2) A very closely woven, strong cotton fabric woven in satin or twill weave, usually mercerized and dyed in the piece. It has a glossy finish imitating silk and is used for linings, skirts, and bathing suits.

Venetian lace. Guipure needlepoint lace made in Venice, reticella being the first variety. Later, Punto in Aria, "stitches in the air," was the beginning of Point Venice. It consists of needle-point motifs or designs joined with an irregular network of brides. It is used for dress trimmings and curtains.

Venetian ladder work. A form of embroidery work that consists in outlining a design with two parallel lines of buttonhole-stitches and con-

necting these with a series of cross-stitches at regular intervals in ladder fashion. It is used principally for border work in conventional designs.

vertical hemming-stitch. A hemming-stitch taken at right angles to the hem it is securing. It is used when a very neat and inconspicuous hem turn is desired or to secure a plain hem over gathers on the right side.

vest. Formerly, only a close-fitting under jacket, which showed in the front opening of a top coat. Now, an extra piece of trimming in the front of the waist of a woman's gown.

vestee. A small vest used in the front of a woman's dress.

vestings. Heavy, fancy materials, usually highly colored and in Persian and colored effect. Used for vests and trimmings and for men's ties.

violet. A color or class of colors seen at the end of the spectrum, opposite the red end.

virago sleeves (vĭ-rā′gō). Very full sleeves tied in at intervals to form puffs. Such sleeves were worn in the Elizabethan period and are a feature of the extravagant dress of Cavalier times.

voile. (1) A plain, sheer fabric with hard-twisted, warp and weft threads woven in open mesh. Used extensively for dresses. (2) A sheer, open-mesh, semitransparent fabric of silk or silk and wool. Used for overdrapes, evening dresses, and fancy blouses.

W

waistcoat. A vest, now commonly sleeveless, covering the waist and chest and worn under a coat.

Wallachian embroidery (wŏ-lā′kĭ-ăn). A kind of embroidery consisting of a single-purl buttonhole-stitch used to form both eyelets and leaves.

wardrobe. Wearing apparel in general; all of a person's clothes.

warm color. A color in which there is a predominance of yellow.

warp. The threads that run the long way of a fabric, between which the weft, or filling of cross-threads, is woven. The selvage way of the material.

wash satin. White, cream, or flesh-colored satin used for lingerie, collars, and sports skirts and so treated as to present a good appearance after washing.

washable knot-stitch. An embroidery stitch produced by making a loop as for a chain and then fastening the loop down with a couching-stitch. Its chief use is as a border-stitch or an outline-stitch.

waterfall. A silk fabric having the luster of velvet and consisting of a thin, slightly open foundation ribbed with velvet pile so woven as to form stripes about $\frac{1}{8}$ inch wide and to show warp threads between. It drapes beautifully and is used for evening wraps, scarfs, and millinery.

waterproofing. The processes by which cotton, wool, or silk, as well as other closely woven fabrics are rendered impenetrable by means of various insoluble substances without altering the chemical or physical construction of the fibers or the yarns. The process must not alter the pliancy of the cloth nor prevent the admittance of air. The materials used most for waterproofing are rubber, gutta percha, oils, fats, varnishes, wax, acids, and oxides.

Watteau (wä-tō′). A pattern or design similar to those produced by Watteau, an artist during the reign of Louis XV (1715–1774). The most popular Watteau styles were the Watteau back, which is a style of woman's dress in which the fulness of the back is confined at the neck in plaits or gathers and falls from there to the hem of the skirt, sometimes forming a long train; the Watteau bodice, having a square neck and short sleeves terminating in a ruffle; the Watteau mantle, which was a cape with loose-plaited back; and the Watteau hat, which was flat on top and raised toward the back by a bandeau.

Watteau plait. A box plait at the center back of a princesse gown laid from the neck to the waist line and then permitted to hang free to the bottom of the skirt.

weft. See woof.

weighting. The adulteration of a fabric by means of some heavier material. Light silks are weighted with sugar, and dark ones, with metallic salts and dyes. A certain percentage of weighting is permissible, but anything beyond this causes the fabrics to become inferior.

weights. Small pieces of metal so pierced that they can be sewed to the lower edge of coats, panels, and dresses, to hold them in position. They come in various sizes. *Shot-weight tape* consists of strips of closely woven cotton material, in which shot is held. *Flat-weight tape* contains an inside tape to which have been fastened metal discs about ½ inch apart.

welt pocket. A type of tailored pocket having for its opening a slit secured with welt edges. Also called a *slit pocket.*

welt seam. A reinforced seam made by stitching on the seam line, cutting away one seam edge to within ¼ inch of the stitching, turning back the wide seam allowance over this, and, with the material pressed away from the seam on the right side and carefully basted, stitching about ⅜ to ½ inch from the edge.

welt-seam placket. A kind of placket generally used on a side opening in a gored skirt and made in imitation of a welt seam.

wen-chow (wĕn-chou′). A variety of body hat imported from Japan, made of Japanese grass. It lacks luster, but takes dye readily. Used for making sports hats.

whalebone. A horny substance in the form of flattened plates, which take the place of teeth in whalebone whales. These plates range from 3 to 15 feet in length and serve to retain the small fishes which compose the food of the whale. From 250 to 300 of these are found in the mouth of a full-grown whale and weigh nearly 1 ton. Formerly much used for stiffening purposes in dresses and corsets, but now, because of its scarcity, largely replaced by featherbone.

wheat-stitch. An embroidery stitch similar in appearance to full wheat stems and used in forming border or outline effects. It consists of a series of slanting stitches joined through the center by means of a series of loops.

whipcord. A worsted dress goods in diagonal weave with strongly marked round cords, or ribs, on the face. The cord varies in width from extremely narrow to ⅛ inch. It is used for skirts and suits.

wide-wale serge. A serge having a pronounced diagonal weave. Sometimes called *cheviot serge.* Used for dress skirts and suits.

widow's peak. A mourning bonnet with a point over the center of the forehead like that worn by Catherine de Medici in the 16th century during her widowhood. A pointed growth of hair on the forehead has also come to be called a widow's peak.

wigs. An artificial covering of hair for the head. Wigs made of wool were worn by both men and women in ancient Egypt. Wigmaking, as known to moderns, originated in France in the 14th century. The elaborate curled wig first worn by Louis XIII (1610–1643) to cover his baldness was adopted as a distinctive feature of the costume of Louis XIV (1643–1715) and was introduced into England under Charles II (1660–1685). Wigs are still part of the official dress of judges, barristers, and certain officials in England and Ireland.

willow. A fabric woven of esparto grass and cotton, similar to sparterie. It is used for making the foundations of more expensive hats in place of buckram, and is sold in sheets measuring about 24 inches by 36 inches.

willow plume. An ostrich feather, to the flues of which other flues are tied or pasted to make them longer, in imitation of weeping-willow branches.

wimple. A piece of cloth wrapped in folds over the head and neck. Worn by women during the middle ages; now worn only by nuns.

woof (wo͝of). The crosswise set of yarn found in every woven fabric and usually running through the warp from selvage to selvage. The widthway of the material. It is also called *weft, filling, pick,* and *shoot.*

wool crêpe. A woolen fabric having a crinkly surface formed by using alternately right-hand and left-hand twist yarns in the filling. Used for dresses.

wool taffeta. A wool fabric in a closely woven, smooth weave. Similar to panama but of a much finer quality. Used for dresses, skirts, and suits.

woolens. Fabrics made from short, staple wools.

worsted (wo͝os'tĕd or wo͝or'stĕd). (1) A woolen yarn used in making cloth and having its fibers laid parallel rather than crossed. (2) A loosely twisted yarn for knitting.

worsteds. Fabrics made from long, staple wools.

wrap. An article of dress intended to be wrapped around the body. In the plural, outside garments.

wrapped skirt. A skirt designed so that one side is folded or wrapped over the other side.

Y

yarn. A continuous strand of twisted fibers, whether animal, mineral, or vegetable, for use in weaving and knitting. By some, it is restricted to woolen yarn only.

yellow. The color of the spectrum between green and orange, similar to that of brass or gold.

yoke. The portion of a waist which is fitted over the shoulders and to which the rest of the garment is sewed. A *skirt yoke* is a piece of material fitted over the hips and the rest of the skirt is gathered or plaited on it.

Z

zanella cloth (zȧ-nĕl'ȧ). See **gloria.**

zibeline (zĭb ĕl-ĭn). A thick, woolen material of plain weave entirely covered with glossy hair, which gives a nap $\frac{1}{8}$ to $\frac{1}{4}$ inch long. It is similar to camel's hair except that the hair is cut evenly. Used for suits and overcoats.

zephyr gingham. See **gingham.**

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